



# THE NEW YORK



# DRAMATIC MIRROR

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BLANCHE WALSH.



THE NEW YORK DRAMATIC MIRROR



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HARRISON GREY FISKE,

EDITOR.

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CURRENT AMUSEMENTS.

Week ending December 19.

ACADEMY OF MUSIC—Montgomery and Stone in

The Red Mill—11th week—plus 7th week—51 to

56 times.

ALHAMBRA—Vaudeville.

AMERICAN—Vaudeville.

ANTON—William Hodge in The Man from Home—

15th week—146 to 147 times.

BEAUCHAMPEL—George Arliss in The Devil—15th week—

124 to 141 times.

BIJOU—A Goodtime from Mississippi—12th week—

90 to 97 times.

BLANCK—Vaudeville.

BROADWAY—Mimi Aguilera in Mollie—14 to 18 times;

Pecatrice and Cavalier in Rustic—5 to 8

times each.

CABINO—Lulu Glaser in Mlle. Mischief—6 times,

plus 3d week—15 to 21 times.

CIRCLE—The Queen of the Moulin Rouge—2d week—

9 to 10 times.

COLONIAL—Vaudeville.

CRITERION—William Gillette in Samson—6th week—

59 to 65 times.

DALY'S—William Faversham in The World and His

Wife—7th week—49 to 56 times.

EMPIRE—John Drew in Jack Straw—14th week—106

to 115 times.

GAITEY—The Travelling Salesman—20 times, plus

15th week—115 to 122 times.

GARDNER—Henry E. Dixey in Mary Jane's Pa—3d

week—12 to 20 times.

GARRICK—William Collier in The Patriot—4th week—

26 to 33 times.

GERMAN (Irving Place)—A Last Effort—2d week—

5 to 11 times.

GERMAN (80th Street)—Das Gluck in Winkel—3

times; Hannele's Ascension—4 times.

GRAND OPERA HOUSE—The Lion and the Mouse—

6th week—13 to 20 times.

GRAND STREET—The Kid.

HACKETT—Mrs. Fiske in Salvation Nell—5th week—

29 to 35 times.

HERALD SQUARE—Three Twins—27th week—205 to

212 times.

HIPPIDROME—Sporting Days and Battle in the

Skies—15th week.

HUDSON—Ethel Barrymore in Lady Frederick—6th

week—42 to 49 times.

HURD—AND RAMON'S MUSIC HALL—Rents.

KALCH—Yiddish Drama.

KELLY & PROCTOR'S FIFTH AVENUE—Vaudeville.

KELLY & PROCTOR'S TENTH STREET—Vaudeville.

KNICKERBOCKER—Fritz Schell in The Prima Don-

na—3d week—15 to 21 times.

LIBERTY—Via Wireless—7th week—51 to 58 times.

LONDON—Thoroughbred Burlesques.

LYCEUM—Billie Burke in Love Watches—17th week—

136 to 153 times.

LYRIO—The Blue House—3d week—17 to 24 times.

MAJESTIC—De Wolf Hopper in The Pied Piper—3d

week—15 to 20 times.

MANHATTAN OPERA HOUSE—Grand Opera—6th

week.

METROPOLIS—Joe Welch in The Peddler.

METROPOLITAN OPERA HOUSE—Grand Opera—5th

week.

MINER'S BOWERY—Sam T. Jack's Burlesques.

MINER'S EIGHTH AVENUE—Bohemian Burlesques.

MURRAY HILL—Harry Hastings' Show.

NEW AMSTERDAM—Little Nemo—9th week—66 to

73 times.

NEW YORK—Anna Held in Miss Innocence—3d week—

15 to 21 times.

OLYMPIC—Night Owls Burlesques.

SAVOY—The Servant in the House—16th week, plus

7 to 14 times.

STUYVESANT—Blanche Bates in The Fighting Hope

—15th week—66 to 103 times.

THIRD AVENUE—Shadows of a Great City.

VICTORIA—Vaudeville.

WALLACE—Marie Cahill in The Boys and Betty—

7th week—48 to 54 times.

WEBER'S—Annie Russell in The Stronger Sex—4th

week—50 to 57 times.

WEST END—John Mason in The Witching Hour—306

times, plus 8 times.

YORKVILLE—Gay New York.

The Winterfest (10 performances in all) replaced

Dec. 9 by The Servant in the House.

A QUESTION OF CLASS.

A CONTEMPORARY in a Western city, editorially considering theatre conditions, touches on the question of theatre prices, and argues against the arbitrary policy of theatres in a minor city that maintain a fixed rate for all sorts of attractions in favor of a sliding scale to be determined by the character of the offerings.

In the city where this newspaper is published, it is declared, the so-called popular-price theatres, under skillful and intelligent management, have become the more profitable, for with their established patronage, while they often attract companies of the better class that in other places play to the higher rates of admission, they compete with theatres which vary the character of their offerings, sometimes substituting second-rate attractions for first-rate, though still charging the highest prices for admission. As this critic points out, there is a distinct difference between fifty cents and a dollar and a half and between seventy-five cents and two dollars, and the public soon learns to emphasize its understanding of the distinction.

It is impossible, however, for producers, traveling managers or local managers to regulate the grades of theatrical offerings and to make or secure a line of attractions of even merit in either the popular-price or the higher-price field.

As a rule, a producing manager is known by his work. That is to say, the first-class manager's aim and purpose as a purveyor are outlined in his first venture and his subsequent efforts are likely to bear his distinguishing marks. No manager who considers his business seriously will put forward a first-class attraction only to cheapen his next or succeeding offering with a view to greater profit. On the contrary, the conscientious manager's enthusiasm leads him to better and better effort, it being his desire with each new production to surpass those that have gone before. And no doubt it is much the same with earnest managers in the cheaper field, for any other policy would spell ruin.

Yet with all effort it is inevitable that the character and the drawing power of offerings must vary. The reasons for this are so many and so well understood that it would be useless to detail them. Thus it may well happen, sometimes, that an audience habituated to attendance upon the atres of both classes—as is the case in many of the minor cities—may now and then express a preference for a second-class attraction that is excellent of its kind over a first-class offering that for some reason falls below the standard worked up to by all concerned in its production.

VANITY OR NECESSITY?

It sounds like a paradox, but many women who abandoned hat-wearing at the theatre when hats were of moderate dimensions have returned to the bad habit of wearing headgear at the play, especially at matinees.

This in the circumstances where it is noted is a crying offense, for most hats nowadays are circumferentially amazing, while the overflow of their superstructure comes well within the ancient law against trespass.

Perhaps women who thus offend are not so much to blame, for where would or could they bestow these structures during the play?

Yet there is a remedy, and it is astonishing that women who respect fashion's decrees have not discovered it. Fashion in Paris—the source of so much in modes that the fair affect—has decreed that great hats are no longer permissible at the matinee, for which is now provided the "matinee fez." This fits the head closely, is round and unobtrusive, yet is made in such attractive form that it becomes all who wear it.

FUND TO HAVE REGISTRY BUREAU.

At a meeting of the Trustees of the Actors' Fund of America last Thursday it was decided to organize a registry bureau for the members of the profession who are members of the Actors' Fund. All actors seeking engagements will be registered on the Fund's list, and all the managers requiring the services of actors, actresses, chorus girls, supers and other people will apply to the registry office, which will be in a new building.

AMERICAN ACADEMY MATINEE.

The American Academy of Dramatic Arts will give its third matinee of the season on Friday afternoon, Dec. 19, at the Empire Theatre. The programme will be made up of three one-act plays, A Privy Council, by W. F. Drury and Richard Pryce; Orange Blossoms, by Roberto Bracco, and Blind, by Charles Heilman; and Pol D'Estoc, followed by a two-act play, La Mariotte, by Pierre Veber and M. Soulie. These matinees continue to be of interest to many persons.

THE BRANDER MATTHEWS SALE.

A number of interesting works on the drama from the library of Brander Matthews will be sold at Anderson's auction rooms on Dec. 21 and 22. Many of the items are from the famous collection of William E. Burton. Among the rareties will be "Pugitive Pieces," by John Philip Kemble, two forgeries of Shakespeare manuscript, and a number of other interesting Shakespeareans.

PERSONAL.



Photo Bushnell, San Francisco.

SMITH.—A slight improvement is reported in the condition of Mrs. Sol Smith, the veteran actress, who has been ill at her home in this city for some weeks.

BURNETT.—Mrs. Frances Hodgson Burnett returned from England last Thursday and will remain in America for a full year. The only writing she has done recently is the adaptation of her novel, "The Dawn of the To-morrow," for Eleanor Robson.

NASIMOVA.—Madama Alla Nasimova slipped and fell on the stage at Lincoln, Neb., last Wednesday night, and sprained her right arm badly. She continued her performance with her arm in a sling.

PITOU.—Augustus Pitou will leave for his winter home at Hobe Sound, Fla., this week. Early in the Spring Chancery Olcott will visit him for a short rest.

FULDA.—Ludwig Fulda, the German playwright, was married on Dec. 8, at Frankfurt-on-Main, Germany, to Helene Hermann, daughter of the late Hermann, director of the Frankfurt Municipal Theatre.

SHANNON.—Edna Shannon has replaced Katherine Gray as Marjorie in The Thief, with Kyrie Bellew.

RUSSELL.—Lillian Russell has sold her home at 161 West Fifty-seventh Street, for \$60,000.

BATES.—Blanche Bates received word last week that a vein of valuable ore had been discovered on her property in California that promised to develop into a source of considerable wealth.

HAWTREY.—Charles Hawtreay underwent a successful operation for appendicitis in London on Dec. 7.

LANGTRY.—Lillie Langtry has decided to give up breeding horses and will sell her stud, including her best known horses. She does not intend to abandon racing.

CRAWFORD.—F. Marion Crawford is ill at his home at Sant' Agnello di Sorrento, on the Bay of Naples. He has been in bad health since his return from the Tyrol and has been obliged to leave his work on a new novel he is writing for dramatization in America.

COOKE.—Madge Carr Cooke sailed for America on the Kaiser Wilhelm der Grosse, to spend Christmas with her daughter, Eleanor Robson. She has been away from home for a year and a half.

PIXLEY.—Mr. and Mrs. Frank Pixley started on a trip around the world last Wednesday, departing on the Princess Irene for Genoa.

BARRETT.—It was announced last week that Ethel Barrymore would appear next Spring at the Greek Theatre in Berkeley, Cal., in an English translation of Elektra.

WAGNER.—The betrothal is announced of Eva Wagner, daughter of Richard Wagner, the composer, to H. B. Chamberlain, an English author, who has written considerably about Wagner's work.

THE SPECULATORS' APPEAL.

The speculators and ticket agency proprietors were given a hearing before the Mayor last Thursday afternoon, and David Newburger, for the speculators, and David Gerber, for the Managers' Association, had an opportunity to present directly the familiar arguments which they made use of in the former hearings before the Aldermen.

The former again made much of the argument that many of the speculators were Civil War veterans who had served their country well and to whom, now in their old age, speculation in theatre tickets offered the only means, practically, of making a living. Constant reiteration has somewhat weakened this portion of the speculators' plea. It was intimated, too, that the agitation against the sidewalk hawkers had been mainly set in motion by what the speakers termed "the theatrical trust." Inquiries by the Mayor, addressed to Mr. Gerber, as to just what "the theatrical trust" was, brought out the information that the "trust" owns but one and controls but two other theatres out of the forty-five houses in the city. The Mayor appeared to derive some small amusement from this explanation.

Mr. Gerber, for the Managers' Association, replying to Mr. Newburger, stated that all managers alike would welcome the abolition of the speculator nuisance. That it was a nuisance to the public and managers alike, he declared, there could be no doubt. He described the difficulties with which the theatregoer has to contend on the occasion of first-nights and important performances, fighting his way through a mass of shouting, insistent speculators.

It is a curious fact that thus far in the numerous hearings no one has touched upon another phase of the speculator evil, quite as serious as any of the arguments presented against them. This is the habit of speculators in approaching passers-by in front of theatres and asking strangers to go to the box-office and purchase seats for them. They are oftentimes persistent and not always polite when their requests are refused. Unable themselves to buy at the box-offices, where they are known, they solicit envoys, women and men alike.

Alderman Brown told the Mayor that he did not think the second ordinance, relative to hotel agencies, would be upheld by the courts, and both, so that the entire matter could be taken to the courts and its exact legal standing ascertained. Mr. Brown suggested, too, that an effective way of dealing with the difficulty would be an ordinance providing that owners and managers of theatres, when obtaining a license, should sign a contract that every ticket should have its price stamped on it, that it should be sold at that price and no more, and that it should not be sold elsewhere than on the theatre premises. After a few questions on points not quite clear to him, Mayor McCallan ordered the hearing closed. He has until to-day (Tuesday) to act.

THE MATINEE GIRL.

HER PHILOSOPHY OF LIFE, INSPIRED BY INDIVIDUAL EXAMPLES IN THE THEATRE.

The Actor in Love with His Work—Gratitude or Ingratitude Among the Profession—Lotta Crabtree as a Model—Mary Garden's Individuality and Its Expression.

It is delightful to meet one who is in love. Not in love with some one else—a common state; nor with himself—a still more common state; but with his work.

In this category belongs Hall McAllister. Picking along on the road, a vast region to travel that makes ninety-nine of every hundred players billions in mind and body, he again and again reiterates his deep content and vast, illimitable joy in his summer's task.

"The happy man isn't the one who is married to his bank-book, but the one who is wedded to his work," he has said a score of times. "I'd rather be a busted actor than a gold-plated lawyer or a diamond-decorated banker."

Around a windy corner on a gray day I blew straight into the arms of another blessed optimist. Immediately the sun came from behind a cloud. Where Zelda Sears is the sun always shines. Zelda said: "I wish that actors who complain of ingratitude in managers and actors could have heard the things Mr. Fitch and Mr. Shubert said to me, and seen the generous check they insisted on my accepting."

"My friends talk of my 'courage.' Goodness! Mr. Fitch is the party of the first part when it comes to courage. When he puts a part into my brown paws and says, 'Go ahead! I trust you,' wouldn't I be a yellow dog to betray a faith like that?"

Believe me, there is as much gratitude and appreciation between the four walls of the theatre as anywhere else in the world.

In a stage box at a matinee of The Boys and Betty last week sat a tiny, red-haired woman who clapped her hands in token of her appreciation of Marie Cahill's quiet, careful fun.

When Miss Cahill was a lumpy youngster singing a colorless song with Barry and Fay in Harlem, this small red-haired woman clapped her approval. She came behind the scenes and took the lumpy youngster's hand in hers and said, "You are going to succeed. I feel it. You are very young, and they are not giving you much chance. I know all that. But you have put more into the part than there was in it. You are using your head, and that counts. You will succeed."

Marie Cahill choked with awe and gratitude, for the tiny woman was Miss Crabtree, the beloved Lotta. "I will watch you," said the little woman, and Miss Cahill has ever since been aware of that watching. In Savannah, while she was playing Moonshine, she had a visit from Miss Crabtree, likewise a mild scolding. Miss Cahill, going out of the dressing-room with her visitor, left the electric light ablaze. For this a small warning finger was gravely shaken beneath her nose.

"Don't do that," said Lotta. "Some one must pay for it, even if it isn't your light. You must train yourself to small matters of economy. It is the way to get rich."

"You are doing what I said you would, winning success," said Lotta. "But I watched you to-night and saw how much you were giving out to that audience. They didn't see it, but I did. You give so much vitality. To get it back you must get away from this artificial life as often and as long as you can. Don't go to Europe every year. Once to thoroughly do the summer's enough. Go to the country in the summer and roll on the grass under the trees. Get as close to the ground as you can. You get back your lost vitality from the earth."

Foolish persons ask what there is in a name. There is a great deal, else why does that droll singer, Mary Garden, live in an apartment house called "The Lorlei"?

The season's Thais and Salome, in her drawing-room done in dull gold or in her boudoir in pale blue, in a gray-eyed, red-haired, trig woman person. Her personality sounds always the dominant note of a tremendous vital force. Her reservoir of vitality seems exhaustless as Niagara. Scarcely subordinate to that note in her harmony of personality is the other of constant changeableness. The invariable repose of other prima donne she lacks. If she were a weaker woman one would by all the laws of fitness be called fidgety. She does not sit long in one chair nor stand long in one spot. She gesticulates when she talks. She was not cured, when a child, of the habit of making unlovely faces. Yet she is a woman of individuality so vivid that one can no more forget her than one could forget the person who strikes one by the throat in an argument. She is a realisation of human dynamo.

In one of those grave moments into which women dip in lightest hours we fell into a talk about life and its lessons. Mary Garden's face, which had been nervously gay, became grave. One read there the record of the deep feeling and living. And Mary Garden coined a phrase that like herself is memorable.

"How few women live by their own light!" she exclaimed. "They lean this way or that, but never stand upright. I have always followed my own light. I have made many mistakes, but I always suffered my way out."

Alice Evans Lackaye, looking becomingly matronly with her attachment of Wilton Lackaye, Jr., climbed the steps of their brownstone house in higher Harlem after a Sunday pilgrimage to the Zoo in Central Park with her question-radiating son. One who knew the Alice Evans of her musical comedy and Hoyt days phase bridged the hiatus between the then and now with reminiscences. She smiled with a quick, girlish lighting of her face that revealed how far her magnificence might have carried in that not remote period.

"You wouldn't think it now," she said with a comprehensive and disapproving survey of her plumpness, "but I was cast for kid parts. I was so little."

"You have a long engagement in a pleasant stand," observed the old and new acquaintance with a glance up and down the long, handsomely furnished drawing-room.

"I like it, and still it's rather silly for us to have a house. Last season Wilton and I traveled with his father for three months. And for three more we were all in the country."

When she said "An avoird" it was to superintend the packing for another visit to Wilton's father, this time to Washington, where he was playing in The Battle.

Another bright kiddie has captured our hearts and brains. Gretchen Hartman in Mary Jane's Pa has a piquantly plain little face converted into beauty by a bewitching smile, and a spontaneous manner that proves again that children are natural actors. She reads so well that she seems to have discovered a new value in words.

On tour Madame Nordica carries with her, sometimes in her muff, sometimes on her shoulder, sometimes tumbling on the train of her gown, but always welcome, a tiny-bodied, long-haired dog with a thin soprano bark. His name is Billie Burke.

THE MATINEE GIRL.



# THE USHER



Some time ago in London, Martin Harvey was impelled to make certain declarations that reflected honor upon him with reference to "Character and the Actor," and he has elaborated upon this subject in *The Mask* (Florence, Italy).

Mr. Harvey, after ruminating his subject, considers that really it relates generally to art. Although the declaration has been disputed, he takes it for granted that acting is an art. "I know of no definition of art," he says, "which is not essentially the definition of great acting. It would be as useless to deny that in much acting there is little art as that there is little art in much painting and sculpture."

Mr. Harvey pays brief but essential attention to Augustine Birrell, who, in his essay on actors, has characterized acting as "sham," a plain attempt to belittle the art. The word "sham," Mr. Harvey points out, is synonymous with "imitation," which Shakespeare uses with sympathy and understanding to characterize the art. Yet as Mr. Harvey says, "All art is imitation—a representation of nature; or, if Mr. Birrell still prefers the expression, all art is a sham."

Quoting Rodin, who deprecated the idea that he created and declared that his effort was to re-present, "above all, the form of man, which is the highest, most perfect of architectural constructions," Mr. Harvey asks: "If Rodin thinks thus highly of the representation of man's body, what does he think, I wonder, of the representation of man's soul, the province of the actor?" And Mr. Harvey brings forward that definition of the art of acting found in Hamlet's second soliloquy, where he wonders at the effect of the player's speech upon the aspect of the player himself; and this is submitted as the most subtle and accurate description of the actor's mental and psychical process at the moment of exercising his art that has been expressed.

In elaborating his theory, Mr. Harvey holds that the actor is not only dual-minded, as Irving said, but myriad-minded, and that the greater number of egos he can express and the more completely he can express the complex nature of each of these egos, the greater actor he is.

"It is in ourselves that we are thus or then." "The dramatist would seem to possess the same capacity for self-identification with other beings," adds Mr. Harvey. "and in this light Shakespeare is the greatest of all artists, because he could express an almost infinite number of egos and so completely that the man Shakespeare himself can only be found by inference."

The assumption by Mr. Walkley, the critic of the London Times, whose long attendance upon plays and study of actors should give him exceptional judgment as to the theatre and its art, that the actor "is something less than a man," and that there is "something unmanly in the actor's making capital out of his physical advantages," spurs A. R. Harvey to this:

What physical advantage did they possess which made such unmanly creatures of Keen, of Garrick, of Robson, of Burgrave, of Betterton or Dillon? If physical advantage enters into the question at all, and the great French actor, Le Kain, does not even mention this as a requisite for the actor, the eminence which these men attained is a direct proof that physical advantages are not the actor's capital, for they triumphed in spite of the fact that they possessed none. The veriest tyro of theatrical history knows that most of the great men and great women have succeeded on the stage in spite of their lack of physical advantages. But if they had possessed physical advantages why would it have been unmanly to use them? If this infantile argument held good, the "heavenly choir" of an Adeline Patti would be a subject for scorn, and the thunders of Demosthenes himself would have been unmanly because he used the physical advantage of the voice which God had given him.

Mr. Harvey, coming more directly to the question of character in actors, cites the testimony of stage historians as to the exemplary lives of Betterton, Misses Bracegirdle, Misses Sanderson (later Mrs. Betterton) and other players who spoke the lines in plays of the Restoration—an incredibly corrupt drama—as artists, yet themselves went unscathed; and he comes to more modern examples in elaboration of his argument. There is throughout his essay much matter of pith and moment that for want of space cannot even be indexed here.

**The Publisher and Retailer says:**  
THE DRAMATIC MIRROR announces the discontinuance of its annual Christmas number, which has endured for some twenty-five years. There's one reason given in the paper, but there's another which comes nearer the mark. THE MIRROR is the paper in its field and has been for many years. Of late minor, very minor, papers have multiplied and gone into the Christmas Number business. They have gone also after every advertiser in THE MIRROR and through what is nothing less than blackmail have bled all members of the profession who were represented in the older journal's pages. THE MIRROR will lose some, but the others will lose more, since they will be minus their chief weapon of appeal—the threat of a roast if an advertisement is not forthcoming.

The conclusion arrived at by the Publisher and Retailer may be exact, and it may be imaginative. But the Publisher and Retailer is in a position to know much about all publications, as one who peruses its pages may discover.

THE MIRROR purposes to issue practical numbers in lieu of the Christmas publication put forth by it for so many years. The first of these will be a Spring number, which will prove the wisdom of its policy.

It appears that the agitation against Sunday performances of all kinds in London has

resulted in King Edward's ban, from which there is no appeal or relief.

That person indefinitely known as the censor in England in such a case is the sovereign himself. The Lord Chamberlain, who directs the King's household matters, has a reader of plays to whom all things designed for the theatre and music-halls are submitted. But it seems that King Edward himself has acted upon the general question of Sunday performances, and he has just made it known that "no public entertainment is to be given in a theatre or music hall on Sundays, on Christmas Day or on Good Friday, unless under very exceptional circumstances."

A generation ago all theatres and music halls throughout Great Britain were closed on Sunday. Of late they have all kept open. The movement started with concerts of sacred music, and these were followed by moving pictures on biblical subjects. Finally the performances on Sundays became much like those given on other days, and from this disregard of the traditions came an organized movement on the part of religious bodies and others whose representations to the King—and, it is said, particularly to the Queen—led to his edict.

## "HITTING THE PIKE"

A Well-Known Comedian's Interrupted Trip with an Automobile on a Bad Road.

Nat C. Goodwin, appearing in Cameo Kirby, played at Marion, Ind., on Dec. 3, and was billed to appear at the Muncie Theatre the following night. As the cities are but forty miles apart he decided to make the trip in an automobile, and arranged accordingly.

During the night an eight-inch snow fell, but in spite of this a big white steamer pulled up to the door of the Spencer House the next morning. Mr. Goodwin, accompanied by Mrs. Goodwin, climbed into the automobile and were off. All went well until a stretch in the road about four miles from Marion and a mile from the little town of Jonesboro was reached. Here fresh gravel had been put on the pike. In an effort to avoid this gravel the chauffeur ditched the machine, broke the steam pipe, and the automobile trip was all off.

There was nothing left for Mr. and Mrs. Goodwin but to "hit the pike," and trudging through eight inches of snow they made for the little village of Jonesboro, where they arrived just in time to catch the train Mr. Goodwin's company had taken at Marion, and, much to the surprise and amusement of the company and the disgust and chagrin of Mr. and Mrs. Goodwin, they climbed aboard and were whirled away to Muncie. It is said that Mr. Goodwin has vowed to pass up automobile trips on snow covered pikes in the future.

## TO ESTABLISH OFFICES HERE.

The Wells Circuit of Southern Theatres—A Rumored Combination Denied.

The offices of the Wells circuit of popular priced Southern theatres, including houses in Richmond, Norfolk, Memphis, Chattanooga, Birmingham and Atlanta, are to be moved to New York immediately from Richmond. The change is the culmination of a visit to New York by Mr. Wells, a former partner of Stair and Haylin.

George H. Nicolai, of Stair and Haylin, in the course of a conversation with a representative of THE MIRROR, denied the rumor that any deal had been put through, or that one had at any time been contemplated, that would put Stair and Haylin in absolute control of the Wells circuit. Stair and Haylin hold now, as for some time past, a minority interest in the Wells circuit, working in absolute harmony with the other men interested.

Incidentally it may be said that Stair and Haylin have been applying with a view to putting moving picture exhibitions in those of their theatres in which melodrama had not proved very profitable this season. Nothing definite in this direction, however, has yet been decided upon.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed articles of incorporation with the Secretary of State at Albany the past week: Queens Amusement Company, New York; capital, \$10,000; directors, G. Q. Dean and Fred Knowlton, New York city; Jacob Irish, Long Island City. Amphitheatre Company, Brooklyn; capital, \$10,000; directors, William A. Friss, William H. Bennett, and David Wolf, Brooklyn. Keith-York (Inc.), New York; capital, \$10,000; directors, David H. Keith, Louis J. Zork, Estelle Friedlander, and Isabel V. Kelly, New York.

## BLANCHE WALSH.

The picture on the first page of this week's MIRROR is of Blanche Walsh, this season starring in Jules Eckert Goodman's play, *The Test*. Miss Walsh, since her season began, has received the highest praise in every city she has visited and is making the most successful tour of her career. Her performance of the role of Emma Elmyre in *The Test* is said to be the finest work she has ever done. Last week in Washington the papers were unanimous in praise of her acting, repeating what papers of other cities have said.

## OLGA NETHERSOLE ARRIVES.

Olga Nethersole arrived in New York on the Lusitania last Friday to begin preparation for her annual American tour, which will begin at the Columbia Theatre, Washington, on Jan. 11. She will open in a new and as yet unnamed play by William J. Hurlbut, author of *The Fighting Hope*. Miss Nethersole will abandon her old repertoire entirely. During the absence of her brother, Louis Nethersole, in Australia, Will A. Page will be her business representative.

## BESSIE MCCOY MUST REST.

Bessie McCoy fainted during the matinee performance of *Three Times* last Wednesday, and was unable to resume her role in the second act. On the advice of her physician she will rest for a few weeks. Since the play opened, six months ago, she has lost fourteen pounds. Blanche Wilson, her understudy, will play the role during Miss McCoy's absence.

## MRS. CARTER OUT OF BANKRUPTCY.

Mrs. Caroline Leslie Carter Payne obtained a discharge from bankruptcy on Dec. 7 in the United States District Court. Her schedules showed liabilities of \$194,418 and nominal assets \$57,678. She filed a petition once before, on Nov. 7, 1936, and received her discharge some months later.

## TICEY TO BE PLAYED HERE.

A single performance of William Gillette's play, *Ticey*, will be given at the Liberty Theatre on the afternoon of Dec. 18, for the benefit of Temple Beth-El Sisterhood. Mary Ryan will appear in her original role, and the remainder of the cast will be nearly the same as when the play was produced in Chicago last October.

## THE COUNSEL FOR THE DEFENSE.

Henry Irving Dodge's new play, *The Counsel for the Defense*, is now in rehearsal and is to be produced for the first time at Hamilton, O., on Dec. 20, by Cohan and Harria. Fred Perry and Thomas Findlay are in the cast. The play will probably reach the Gaiety Theatre early in the new year.

## REVIEWS OF NEW PLAYS.

A VERY DULL WEEK GIVES THE REVIEWERS A CHANCE TO REST.

A New Comedy at the German Theatre—Based on a Foreigner's Idea of Americans—The Queen of the Moulin Rouge—The Gay Musician at the West End—Other Changes.

### Circle—The Queen of the Moulin Rouge.

Musical play in two acts and eight scenes: book by Paul M. Potter, lyrics by Vincent Bryan, music by John T. Hall. Produced Dec. 7. (Thomas W. Kiley, manager.)

Princess Marthe Rakovitch	Flora Parker
Baron St. Etienne	Carter De Haven
Count de Sables	George Wharnock
Italian Waiter	Richard F. Carroll
Ma'm Montcar	Richard F. Carroll
Monsieur Belschamar	Richard F. Carroll
Narcisse	Richard F. Carroll
Dorofsky	Richard F. Carroll
Savourette	Edward M. Faver
Major-General Bonnard	Fred Rivenhall
Olga de Sables	Berta Mills
Dorothy Willock	Veola Adams
Anna	Veola Adams
Telegraph Operator	Louise Alexander
Madame St. Angelo	Juliette Dika
Phelim O'Brien	George Wharnock
Van Gooling	Fletcher Norton
Inspector of Police	A. Allan Campbell
Count Kristof	Frank Sherlock
Baron St. Etienne	T. De Vasey
Philippe	Edward Wilson
Marlette	Jeannette Horton
Alce	Elizabeth Whitney
Lea	Hattie Perry
Chouette	May Maloney
Edmond	George Wharnock
Mathilde	Doris Cameron
Parlette	Eleanor Thorne
A. Flower Girl	Odette Aubert
Blanchard	Patricia Collinge
Durand	Frank X. Buchanan
Constant	Harry Humphreys
Wa Tis	P. H. Kibist
Agent of Police	Russell Price

Sacha, the young King of Oranica, is betrothed to Princess Marthe, whose love-making does not suit the ardor of her fiancé. He leaves her to make a night of it in Paris, and she, to win him back, pretends to be the Queen of the Moulin Rouge, whom she resembles. The plot ends at this point.

The rest of the "musical comedy drama," as it is designated on the programme, is a conglomeration of noise, vulgarity and commonplace idiosyncrasy without a redeeming feature. Even the much advertised "naughtiness" of some of the features fails to interest those who seek for such things. There are no lines containing humor, wit or any other element of fun, and no music worth considering. The "kicking polka" danced by Mills, Aubert and M. De Vasey is well performed, but more disgusting than entertaining. The Apache Dance by Joseph C. Smith and Louise Alexander is given with much spirit, but it also is not worth the giving.

As to the company, Flora Parker and Carter De Haven dance through their roles with energy, but with an apparent realization of the futility of the thing. Richard F. Carroll appears successfully in a series of characters none of which is a role of consequence. Edward M. Faver plays a bibulous art teacher, and Fred Rivenhall is seen as a low comedy soldier. A touch of good acting and agreeable personality is afforded by Patricia Collinge, whose name appears far down in the cast as a flower girl. She seems very much out of place. Berta Mills and Veola Adams are pleasing as two friends of the Princess. Juliette Dika plays the proprietress of a gambling establishment. Fletcher Norton is cast as a rich American, and Frank Sherlock has the role of an amorous Count. The other characters are engaged in the chorus to such an extent as to be inseparable. The scenery and costumes indicate a considerable expenditure of money.

### New German—Skyrapsers.

Comedy in three acts, by Carl Eisler and Ludwig Heller. Produced Dec. 3.

Francis Cornack	Helmuth Marlow
Mabel	Georgine Monodoff
Ebel Smiley	Joe von Trapp
Florence, Countess Tansbach	Maria Kott
Grace	Lena Dorfer
Violet	Martha Spier
Count Tansbach	Ernst Werner
Baron Hedendorf	Ernst Bauer
Comte Gagliardi	Ellen Hellmann
Santley	Harry Liedtke
Zeisel	Eugen Burg
Herold	Kurt Gresser
Mrs. Wolfchild	Maria Biedert
The Raja von Barot	Friedrich Stoll
Etienne, Prince Birota Bonaparte	Friedrich Stoll

Francis Cornack is a New York millionaire, with a wife, Mabel, and two daughters, Ebel and Violet. A three time divorcee, Florence, Countess Tansbach, who is her father's business associate, Grace and Violet. While the family is staying at the Astor, Count Tansbach introduces to the family Baron Hedendorf, an independent American, whom the Count has known abroad. At that time the Baron was an officer in the army, but at the Astor he is working as a waiter. Violet, the youngest of the three, is a spoiled girl, is attracted to him at once. Her father's director, Zeisel, is a critic for the family. He tells her that only a daring deed can win her affections. Zeisel's real status is soon discovered and he is cut by all of the Cornack family, except the Count and Violet. She gets a large check from her father and escapes. Zeisel accompanies her to Europe as her courier. Meanwhile Herold is doing the daring deed which eventually wins Ebel's hand for him. Cornack has promised his wife to the man he is the young man can make a million in twenty-four hours. A sum of \$50,000 has been deposited in Mr. Cornack's safe at the bank and to this safe Herold has access. The money is intended to go to an Indian Raja, then visiting in New York, to be used by him in building railroads. Without any one's knowledge, Herold steals the money and by speculating with it wins a vast sum in the course of the day. Cornack sends out detectives to apprehend the thief, who is, of course, unknown to him. Violet and Zeisel are arrested at the pier just as they are going aboard their steamer. They are taken to headquarters and during their detention there they become engaged. Herold's purpose once accomplished, he restores the money to Cornack. Ebel gives her consent to marry him. Zeisel and Violet's engagement is reluctantly consented to.

This play furnishes an excellent opportunity to see ourselves as others see us. Mr. Eisler lived for some time in America, and may be supposed to write from the inside. What he and his fellow-author have produced is not in any sense a true picture of life in New York. Certain traits, which undoubtedly do exist among Americans, are taken and are exaggerated to the point of farce. The result is a really funny comedy. The unconventionalality of Violet, the divorcee proclivities of Ebel, the business distinct of Grace, the mind of Cornack centered on money-making—all have a foundation in fact, and on this foundation the authors have built a structure that is almost grotesque. For the purpose they intend to accomplish they make an entirely legitimate use of their materials. The play has many amusing situations and bright lines are numerous.

The ensemble acting was perfect. Mr. Burg as Zeisel had the sort of part in which he cannot be excelled, that of a good-natured, rather weak young man. Her von Trapp as the divorcee, Maria Kott as the sentimental Grace, and Martha Spier as the impetuous youngest daughter, Violet, could not have filled their roles better than they did. A fine piece of character work was offered by Mr. Saueremann as Kallherberger.

### Broadway—The Sicilians.

Last week's novelty offered by Madame Agnolia and her company was a scintillating *The Sicilians*, a comedy by Alessia Di Giovanni. The scene of this play is laid in the southern part of Italy. Two women, Nela and Rosalia, love Santa. Santa has promised his mother on her deathbed to marry Nela. Rosalia's uncle, from the mountains, learns that Santa has compromised Rosalia, and by dominating force compels Santa to become betrothed to Rosalia. Nela loves Santa passionately, and as Rosalia and Santa are on their way to church Nela throws the good wishes represented by rice, and when close enough stabs the rival in the breast. The stabbing is done off the stage.

The acting was of the same nature as these performers have shown in other plays, realistic and interesting, but neither thrilling nor artistic. Madame Agnolia played Nela and Salvatore La Turco appeared as Santa.

Scenichurs was given all the week except on Thursday night and Saturday matinee, when Malla was the bill. Malla will be given all this week, the last of the engagement.

### West End—The Gay Musician.

The Gay Musician, with Amelia Stone and many of the original company, played a successful engagement here last week. Templar gave in the title-role pleased with his excellent singing and acting, and the other members of the company were heartily applauded. This week's attraction is *The Witching Hour*.

### At Other Playhouses.

METROPOLITAN—*The Great Question*, with Joseph Bonello in the principal role, was last week's attraction at this house. This week, *The Peddler*.

THEATRE—Grandstar was played to large houses here last week. This week, *Gay New York*.

GRAND STREET—*Florence Hindley in the Web of Time* was a highly profitable attraction here last week. This week, *Frederick Santley in Billy the Kid*.

THIRD AVENUE—East Lynne seemed to be as much of a favorite as ever, and drew good houses here last week. This week, *Shadows of a Great City*.

GRAND OPERA HOUSE—*The Merry Widow* was well received here last week. This week, *The Lion and the Mouse*.

SAVOY—*The Winterfeast* was withdrawn Tuesday night, and *The Servant in the House* put on to fill the time until *The Battle* opens at this house, on Dec. 21.

### GOSIP OF THE TOWN.

Raid May Jackson, last season leading woman with the Fulton Stock company at Lincoln, Neb., has been engaged by the Acme Amusement Company, of Lincoln, to head the new stock company at the Lyric Theatre.

The Wilson Opera House, at Durant, Okla., has been sold to a syndicate of local business men, who will assume management of the house, which, after renovation, will be known as the Durant Theatre.

Ferry Plunkett sends to Tim Minton from Port Worth, Tex., a snapshot of Lester Brown, Herbert Hall Winslow, Vera Finley, George McGowan, Nellie McCune, A. Calais and himself, as they appeared in bathing costumes in company at Galveston, Tex. "The water was great!" says Mr. Plunkett. Business with *The Southerner*, in which these players appear, is reported good.

Lola Downin has joined the Burwood Stock company of Omaha, Neb., to play a strong line of second ladies.

W. A. Whiticar retired from the cast of *The Mount and the Humming Bird* on Dec. 3. He has been engaged by Clay T. Vance to star in *Starred for Money*.

George Albin Butler closed with Murray and Mackey at Danville, Pa., on Dec. 3.

The tour of Prince Humbug ended at Oswego, N. Y., on Nov. 28. The place may be cast out again later in the season.

Frank Cook has been engaged on advance men for the Bennett and Moulton company, in which his wife, Marie Cook, is a prominent figure.

Frankie Kane, leading woman at the Lela Theatre, Boston, Mass., closed her engagement there, recently, and returned to her home at Houston, Tex., on account of her mother's sudden illness.

Mabel Standish, for two seasons leading woman with John Gaithe, is seriously ill at the home of her father, S. H. Morrow, Harrisburg, Pa.

Walter J. Parker has been obliged to resign from the cast of *Billy the Kid* on account of illness. He has returned to his home in Chicago.

Frederick Remington, who has been playing *De Cherville* with Grace George in *Divorcement*, last week played *Don Francisco* after Frank Worthing had left the cast.

Harry R. De Lauer has signed with the Blanche Walsh company and will open in Baltimore on Dec. 14.

James Joyce MacCurdy has not been out this year with his play, *The Old Ladies Man*, having spent several months in New York with Mrs. MacCurdy (Kate Woods Plake), preparing for the tour of his new play, *A Son of Italy*, which will be produced after the holidays.

The Yale Dramatic Association has selected *The Five Sisters*, by Gerhart Hauptmann, as a certain play to be produced at the Yale Theatre on Jan. 4 and 5.

Jean Caldwell, author and dramatic editor of "Club Life," has gone to advance of Henry Miller in *The Great Divide*.

Julia Blane has been engaged to play Paula Pancha in *Yucca*, a new Shubert production.

William Clifton has been engaged for the part of William Newberry in *The Newberry and Their Baby*.

Corinne Francis has been engaged by Mort Slocum for a Chicago production.

Frank Harcourt remains with A. Bunch of Keys, playing *Grimes*.

Frank F. Miller and Beth Kinney are playing the "kiss" in C. J. Smith's production of *A Pair of Country Kids*.

Joseph R. Glick, acting manager of the Charles R. Harcourt company, was a guest of Marvin McChesley while playing *Grimes*, Tex.

William H. Wood, so long with *The Time, the Place and the Girl*, was in Boston recently, and with his wife, Ebel Balch-Wood, was the guest of her relatives in Iowa.

"Billy" will play a musical engagement in *The Chinese Housewife* and *The Runaway Girl* in Philadelphia and from there will go to the Princess Theatre, in Chicago, to open in the new season to be produced there. Ebel Balch will join the National Opera company, now in the Canadian Northwest, on Dec. 14, to play leading roles.

Vall Vall, a favorite London comedienne, has been lent by George Edwards for G. F. Harber's American season in Kitty Grey.

Pearl Evans has rejoined the musical play, *The Phantom Detective*, playing the authentic and interesting part of singing specialty in conjunction with Tommie Smith.

Ira E. Earle, late of the Burwood and Hinchin attractions, has left the Moore Stock company, at Ogden, Utah, to start a clothing store at Huntsville, Utah.

William S. Donovan is playing the juvenile leads and light comedy parts with the Moore Stock company at Ogden, Utah.

Cleora Krall, who is touring the South as Ruth Jordan, in Henry Miller's *The Great Divide*, company, is a descendant of William Penn, also of Mayor Ely, of New York. Miss Krall is meeting with great artistic success, and is being received with distinguished social honors everywhere.

H. D. Collins, identified with *Veechiel* and *Nolan's Black Patti Transubstantiation* and *Dickie Minstrel* for the past ten years, closed his engagement with that firm at Memphis recently.

Elliot Jennings has been recognized for the road tour of Jack Straw.

Flora Leslie, J. E. Goughlin, and Arthur McAdam closed a fourteen weeks' engagement with a Texas Ranger on Nov. 14. Miss Leslie is now playing the juvenile lead in San Antonio, and Mr. McAdam is now in Vanderbilt in the Orpheum Circuit with Harry and Kate Jackson and company in Cupid's Vortex.

Charles N. Lum, who retired from the stage some three years ago, has returned to active work again and is playing Frank Foster, the leading comedy role in *Madame's Tea*, under the management of Charles Small and Theatricals.

Eleanor Miller, understudy in *The Witching Hour*, has been playing the part of Mrs. Churchill during the illness of a member of the company.

Frank H. Gardner is starting this season under the management of A. A. Cohan in *Walter the Fiddler*, play. R. H. Kline, Elmer Walker is being featured as leading man.



Dismiss the Essential Charges Preferred Against Harrison Grey Fiske by Henry W. Savage, President of the Association, and Then Act on the Latter's Suggestion That the "Penalty" Should Be Expulsion—A Clear Statement of the Whole Case.

Having been outwitted in his attempt to participate in Mr. Link's authorized production, Mr. Savage proceeded to raise an outcry. He spent large sums on advertising in the endeavor to force his Devil into popularity, and incidentally—having lost his head and his temper—he employed the business columns of the newspapers and the billboards to conduct an advertising campaign in which defamation was conspicuous. With remarkable effrontery and in specious fashion he sought to convey the impression that he was the righteous man whose property had been stolen.

Two weeks after the production Mr. Savage filed the following communication with the secretary of the National Association of Theatrical Producing Managers:

The meeting of the Board of Directors was attended by ed. among others, by several members who had been present but fragments of the evidence presented at the trial. In the evidence whatever. The majority was composed of these element members ready to do the bidding of the president, founder and manipulator of the Association of Producing Managers.

They were unable on the evidence to sustain the charge that the charges made by The Devil's Own Party were the essential features of the matter. But whether they were obliged to resort to the ridiculous charge of which they have found no guilty—viz., that I did not do what I should have done is placed to a representative of the press office who called on for the purpose of obtaining information that would have aided

Elsie Ferguson has been engaged as leading woman with Wilton Lachaye in *The Battle*.

**An Interesting Programme—Mr. Seawight's Success  
in The Panic—Charles Goettler in Advance  
of The Girl Question—General News.**



R. Rosen, George P. Murphy, Jr., Tom Hadaw  
James Sullivan, Tom Burroughs, Alfred Gra  
and Eugene Salszer. The company will open  
the Lyceum Theatre, Rochester, on Dec. 7.  
Minna Davis, with Richard Carle in Mary's La

R. Rosen, George P. Murphy, Jr., Tom Hadaway, James Sullivan, Tom Burroughs, Alfred Grady and Eugene Raiser. The company will open at the Lyceum Theatre, Rochester, on Dec. 7. Minna Davis, with Richard Carle in Mary's Lamb.



noon. L. Frank Baum's matinee scheduled for that date will be put over to Friday.



## FRANK G. COTTER DEAD.

Veteran Manager Falls in Rally from Collapse.

Frank G. Cotter, the veteran theatrical manager, who suffered a general breakdown several weeks ago, died at his home in this city, 501 West 168th Street, late on the afternoon of Dec. 11.

Mr. Cotter was a well-known and important figure in the theatrical affairs of twenty-five years ago, and his name is linked with many of those who made theatrical history of that period. At different times he managed the tours of Stuart Robson and William H. Crane, Madame Modjeska, Margaret Mather, Madame Blum, J. B. Felt, and Louis Aldrich. He had been associated, either as actor or manager, with such artists as Mrs. John Drew, Laura Keane, Charles Matthews, the English comedian; Frank Mayo, Edwin Booth, Clara Morris, Mrs. Chatterton, E. L. Davenport, Fanny Davenport, Edwin Adams, Madame Januscheck, Rose Byrnes, and was a member of the historic Boston Museum company with William Warren, James Ring, James Burroughs, and Annie Clark. Mr. Cotter in later years was one of the Board of Trustees of the Actors' Fund.

According to the wish of Mr. Cotter the burial was at Philadelphia, Dec. 13, beside the remains of some of Mr. Cotter's relatives. The deceased is survived only by a widow.

## THE BUSY LIEBLER COMPANY.

William Courtleigh, after an out-of-town experience with The Queen of the Moulin Rouge, has been engaged by George Tyler as leading man with Eleanor Robson and will make his first appearance in the principal male role in Richard Harding Davis' "The Medium," next Monday night at Greenville, S. C. R. B. Warner, whom Mr. Courtleigh succeeds, is to return to New York late this week to resume his original role in "The Battle," opening at the Savoy next Monday night.

At the Academy of Music, Norfolk, Va., next Friday night (Dec. 18), Miss Robson is to present for the first time on any stage "The Dawn of a Tomorrow," a dramatization by Frances Hodgson Burnett of her story of the same name. The play is to be produced only for three performances in accordance with the terms of a contract which calls for the play's presentation before the first of January. The Lieblers have cast the play as follows: Mr. Oliver Holt, Fuller Melish; Mr. Oliver Holt, Brandon Hurst; Mr. Bowling Burford, Frank Jamison; Dr. Heath, Claude Brooke; Dr. Satterlee, Roy Fairchild; Lord Tommy, Ralph Morgan; Dandy, H. B. Warner; the Bat, George Le Guerre; the Thief, Mr. Fairchild; Barney, Mr. Brooke; Jim, Arthur Barry; Earl, Arthur C. Joy; Powell, Mr. Barry; Policeman, Mr. Joy; and Charles Dowd; Polly, Caroline Veyron; Feather, Lucille Watson; Bet, Minnie Radcliffe; Madge, Miss Watson; Mim, Miss Radcliffe; "Glad," Eleanor Robson.

Changes in the cast of "The Battle" bring about the appearance of Katherine Grey as Margaret Lawrence, and Elsie Ferguson as Jenny. Eugene Walter has not yet delivered to the Lieblers the new play which they intend for the use of Viola Allen, nor has any name yet been chosen for the place.

## TWO NEW STOCK COMPANIES.

Beginning on Dec. 21, Hurlitz and Seamon are to inaugurate a new policy at the Yorkville and Metropolitan theatres. They have organized two stock companies, one for the presentation of "straight" dramas and the other for musical comedies. The former will open at the Yorkville next Monday with "In the Bishop's Carriage," and the latter at the Metropolitan the same day with "A Trip to Chinatown." The companies will alternate, thereby assuring the patrons of each theatre one week of drama and one week of comedy and music. There will be daily matinees, popular prices will prevail, and between the acts of the "straight" plays vaudeville acts will be introduced. Among the other novel ideas promised are weekly stage receptions and souvenir photographs of the company members. In the farces musical numbers are to be introduced, and there will be a singing chorus and some dancing parties. Many plays of the late Charles Hoyt are to be produced, including "A Texas Steer" and "A Contented Woman," and an early production of "Salomy Jane" is planned for. The companies have been carefully chosen and include several players of reputation.

## SUITS FOR DAMAGES.

Two chorus girls were the plaintiffs in actions brought to trial Dec. 10 in the Supreme Court, wherein they demanded damages from their employers for injuries received while performing on the stage.

Mayme Michaelson, who was a member of the Babes in Toyland company at the Majestic Theatre in 1922, sought to recover \$25,000 from State and Wilbur, managers of the Majestic, for injuries received in falling down a spiral staircase leading from the stage to the dressing-rooms of the theatre. The accident happened at a matinee performance on Dec. 2, 1922.

The second case was that of Jeannette L. Hahn against the Metropolitan Opera House Company. Miss Hahn also claims \$25,000 for injuries she received in the collapse of a bridge erected on the stage for a performance of "Carmen" in December, 1925. Decision was reserved in both cases after the trials were continued.

## THE ACTORS' SOCIETY "STUNT."

With President Tom Wise presiding, Benjamin Haggood Burt singing four of his own songs, violin selections by Signor Florens, well-rendered tenor solos by Henri Antigat, recitations by F. C. Hanson, and last, but by no means least, a talk by Eugene Presbury on the Duty of the Actor, the sixth of the season's Stunts at the Actors' Society on Sunday evening outshone the preceding five, entertaining as many of them were. Every number was applauded vigorously, and Mr. Presbury's talk could not fail to be of benefit to every actor or actress who heard it. It is the intention of the Society to issue the veteran playwright's address for publication to the profession. Mr. Wise's remarks, as master of ceremonies, were by no means the least amusing portion of the humorous part of the programme.

## STOCK COMPANIES COMBINE.

The Belasco and Stone Stock companies at Los Angeles, Cal., will be consolidated and play hereafter at the Belasco Theatre. John H. Blackwood, manager of the Auditorium Stock company, and Fred Belasco have formed the Belasco and Blackwood company.

Of the stock issued even allotments will be made to Belasco, Meyer and Jones, of the former Belasco management, and Blackwood, Philip Wilson, and B. Johnson, of the Auditorium management. Fred Belasco is president of the company, the directors being Johnson, Wilson, Blackwood, and Jones, with Blackwood general manager.

Lewis Stone will be leading man, Florence Oakley leading woman, Richard Vivian, Ben Graham, Charles Ruggie, Mrs. Vivian, and Mr. Verrance are in the company.

## MITTENTHALS PRODUCE DOUGLAS' PLAY.

Rehearsals began yesterday afternoon on the New York Theatre roof for the new play by Malcolm Douglas, "Nan of the Vaudeville," which is to mark the advent of the Mittenhal Brothers into the ranks of the producers of first-class attractions. Heretofore this firm has been best known for its popular priced musical plays and melodramas. The company engaged for the new play includes Milton Nobles, Charles Kennedy, John Milton, Adelaide Cunningham, Mabel Griffith, Ruth Smith, Kathryn Browne, and Nellie Phillips. It is planned to produce the piece for the first time on Christmas Day at New Brunswick, N. J. It will be staged by Holbrook Blinn.

## FAR AWAY MEMORIALS.



Above, set in juxtaposition for the purpose of bringing them into one picture, are represented the monumental graves of William H. Sheridan and Sadie Macdonald in the cemetery at Waverley, Sydney, N. S. W., overlooking the Pacific Ocean. The photographs from which the above picture was made were taken and forwarded to this Mirror by John F. Webster, who is still in Australia with the Mrs. Wiggs of the Cabbage Patch, in which he impersonates Hiram Stubbs.

## PEOPLE'S SYMPHONY CONCERTS.

The excellent work of the People's Symphony, now in its ninth year, is appealing more and more to the New York music lovers who appreciate classical music at popular prices. Director Franz X. Arens, to whose splendid enthusiasm its success is largely due, desires to extend the scope of the chamber concerts by the addition of a small chorus of trained singers willing to volunteer their services. The next chamber music concert at Cooper Union will take place Jan. 15. The first two concerts were remarkably successful. Cooper Union being filled to its capacity. The second orchestral concert at Carnegie Hall will occur next Friday evening, Dec. 18. The following programme will be given, with Paolo Gallico, soloist: Overture Oberon, Weber; Schumann Piano Concerto, A minor Dvorak; New World Symphony; Wagner, Kolschmarsch.

## VALENCIA THEATRE STOCK.

The Winter season at Valencia Theatre in San Francisco opened on Sunday, Nov. 29, with a re-organized stock company. Robert Warwick returned after a two-weeks vacation as leading man, and Blanche Stoddard, a real California favorite, began her engagement as leading woman. Thomas MacLennan, from the Bush Theatre in Chicago; Helen Lackaye, the sister of Wilton Lackaye; Darrell Standing, Gerald Harcourt, Beatrice Nichols, and George Baldwin, Jr., also made their initial appearances and were most cordially received by the big audiences. The company supporting Arthur Cunningham, who has been named by Joe Murphy as his successor in the great Irish plays, played to over \$15,000 in two weeks ending Nov. 28. Night benefit performances were given during this engagement at Valencia Theatre.

## CHICAGO REPORTS A MERGER.

Reports emanating from Chicago last week and verified in New York, stated that a gigantic merger of theatrical interests between Chicago and the Pacific Coast was under way, engineered by A. L. Bringer, of Elgin and Elgin. A further report appearing as an interview with Mr. Bringer, who has been in Chicago, announced that he and his associates would erect a large hotel and theatre under one roof in Chicago, with the view of making that city a producing center second only to New York.

## BENEFIT FOR REV. W. E. BENTLEY'S CHURCH.

The Ascension Dramatic Society, an enterprising organization connected with the Ascension Church, of which Rev. Walter E. Bentley, chaplain of the Actors' Church Alliance, is pastor, will appear in "The Rivals at Ascension Hall, Java Street, Greenpoint, on Dec. 14, 15 and 16, under the direction of Charles T. Catlin. The performance will be given for the benefit of the parochial fund of the church.

## REFLECTIONS.

Walter E. Perkins has taken John C. Slavin's place in "A Knight for a Day."

Owing to Vera Michelena spraining her ankle last week in Philadelphia, Fred Linyard played the principal role in "The Soul Kiss" for several performances.

Ben Greet's Players will give "The Paradise of Children" at the Waldorf-Astoria on the afternoon of Dec. 29, for the benefit of the Madison Street Settlement.

During her engagement in Boston as leading woman with Henry Miller in "The Great Divide," Thelma Lawton was entertained by the Harvard Union Club and by many of the friends she made in that city when she played in stock there.

Arthur Hammerstein was acquitted by a jury on Friday last after a three-day trial in Norristown, Pa., of a charge of disorderly conduct. The offence was alleged to have occurred last July.

Ben Teal has taken charge of the stage direction of "The Queen of the Moulin Rouge."

William Faversham's lease of Daly's Theatre has been extended to May 1. Mr. Faversham will appear in several plays before that date.

Mabel Taliaferro resumed her place as star in "Polly of the Circus" at Hartford, Conn., last night.

The Royal Censor at Munich, Bavaria, has stopped the production of "The Blue Mouse" in that city, on the grounds that the comedy was too frivolous.

The corner-stone of the New Theatre, at Sixty-second Street and Central Park West, will be laid this afternoon with appropriate ceremonies. The exercises will take place in the lobby of the theatre, which will be heated.

Julia Marlowe has emphatically denied published reports that she has been engaged for the company at the New Theatre. Lee Shubert has made like denial in behalf of H. H. Sothern, who was also mentioned as a member of the company.

A New York newspaper yesterday morning stated that Fritz Scheff and John Fox, Jr., had been married without the knowledge of their friends at the home of the novelist's brother, Rector K. Fox, at Mount Kisco. The report could not be confirmed yesterday afternoon.

Roscoe Crosby Gaige, general representative for Selwyn and company, is joint author with Alfred Harcourt of "Books and Reading" (Humanity Essays), published by Brentano.

Eddie Foy in Mr. Hamlet of Broadway will open at the Casino on Dec. 23, Lulu Glaser beginning road tour on Dec. 21.

Rumors come from Albany to the effect that two new theatres may be built there. F. F. Proctor is said to be figuring on one for State Street on the site of "The Tub," and the other may be a combined hotel and theatre to be erected by a syndicate in which E. J. Murphy and H. R. Jacobs are interested.

## SAID TO THE MIRROR.

TIM MURPHY'S MANAGEMENT: The Whirlpool, by Herbert Swares, recently produced in London by Mr. and Mrs. Kendal, turns out to be the Rev. Cyrus Townsend Brady's comedy, "A Corner in Coffee," which Tim Murphy has been playing the past two years. The story and the names of the characters are identical, yet no shadow of credit is given the American dramatist. A Corner in Coffee appeared originally in the form of a novelette in the "Smart Set."

## THE RECORD OF DEATHS.

## Mr. Hawley.

Ida Hawley died at Miss Alston's Sanatorium, in this city, Dec. 9, following an operation for appendicitis. The news of Miss Hawley's death was received with sadness by her friends in the profession, with whom she was very popular and to whom she had rendered much service. Miss Hawley, who was in her early thirties, was born in Canada, and during the past seven or eight years had made an excellent reputation for herself in the field of musical comedy. She was a prima donna of much ability, and had appeared, at various times, in "The Lady from Lane's," "Captain Carleton," "The New Man," "The Pearl and the Pumpkin," "The Two Bunches," "Mile-Medusa," "Pantalone," "Boswell," "Gladys," "A Million Dollars," and "The Silver Shoe." For two years she was understudy to Fred Stone, and also undertook a successful vaudeville tour. The funeral service and burial occurred Sunday.

## Nelle Mulholland.

Mrs. Joseph Edwin Whiting (Nelle Mulholland), sixty-four years of age, and many years ago well known as a player of innocent roles, died at her home in Detroit, Dec. 11, of paralysis. One of her principal roles was that of Audrey in "An Old Lady." About forty years ago she married Joseph Edwin Whiting, an actor, and played successively parts of the Olympic Theatre, the Grand Opera, and the Grand Theatre, and other theatres. She was held in the highest esteem as an artist. The burial was at Mrs. Whiting's old home, Hudson, Mich.

## Frances Mason.

Frances Mason, thirty years of age, died at the Good Samaritan Hospital, Vineland, N. J., Dec. 18, from brain trouble. Miss Mason had left New York but a day or two before to join A. Bunch of Keys company, but before her appearance she was taken suddenly ill. The body was shipped to Vineland, Maine, on instructions received from Miss Mason's sister.

## Nora.

John Frost, Jr., eldest son of John and Emma Frost, died at Jersey City, N. J., on Dec. 2, of consumption. He was a theatrical mechanic, and had been connected with the companies of H. H. Sothern, Julia Marlowe, Ben Hur and others. His father is at present with "The Lion and the Mouse." His younger brother, Harry, is in vaudeville. The funeral took place on Dec. 4, and burial was at Holy Cross Cemetery, Jersey City. Mr. and Mrs. Frost wish to express their gratitude for the many kindnesses shown them.

The Baroness Antonio Benedetti d'Almondo died on Dec. 8 at the family home, 121 West Ninth Street. The baroness, who was Jeannette Locke, of Lexington, Ky., was thirty-three years of age. When she was married to the baron, three years ago, she was a little actress on the Paris and Berlin stages. At one time the baron was Commandant of Police in the Congo for King Leopold, but at present holds a government post in this country.

Mrs. Yetta Jeweller, forty-five years old, died on Dec. 1, at her home, 184 Madison Avenue, of a complication of pleurisy. Mrs. Jeweller came from Austria to New York with her husband, Talman Jeweller, an actor, eight years ago, and became prominent in the local Yiddish opera and drama, appearing in many of the local Yiddish theatres. Her last appearance was at the New Star Theatre last season. She is survived by Mr. Jeweller and four children.

Henry G. Berger, well known as a theatrical manager, died at Boston, Mass., on Dec. 1, of pneumonia. He was one of the famous Berger family, and at various times was manager of the National Opera company, Theodore Thomas and Madame Modjeska. The body was taken to Jackson, Mich., his boyhood home, where the funeral took place on Dec. 5.

Alexander W. Wilson, formerly a prominent theatrical manager, died at his home in Somers Point, N. J., on Dec. 7. His widow is Ethel Leaton, who was with De Wolf Hopper in "Wane." Usually the third stroke of paralysis is fatal, but Mr. Wilson did not succumb until the seventh, which occurred Dec. 6. V. R. Chomsky, manager of the Bucyrus, O., opera house, died suddenly, on Dec. 9.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C.

Lucky Jim; comedy drama in four acts and six scenes. By William G. Beckwith and Joseph Santel.

Man With the Broken Ear. By A. Sterling.

Marian Gray, or The Last Heirloom of Redstone Hall. By Henry H. Reeves.

Mayor of Crow Hill. The. By C. De Monda.

May's Bride. By J. Deane.

Menstru a Tempo. By P. M. Seca.

Mrs. Tiffany's Engagement. By Helen F. Bagg.

Money Mania, or The Reign of Mammon; play in three acts and five scenes. By F. Martin.

Moonlight. The; drama in four acts. By Arnold Reeves.

Mustard; dramatic composition in three acts. By M. Wallace.

Never Again; sketch. By F. W. Eckhart.

New Granada, The; comedy in two acts. By R. B. Gale.

Nino dei los Tanguos, El; play. By M. M. Alvarez.

Norella, the Belle of the Ball; drama in four acts. By Louis Jean Libbey-Stillwell.

Old Con Ole; comedy in one act. By J. J. Veyan.

Music by Torregrossa and Crespo.

On the Brink of a Precipice. By Frederick W. Wondt.

Our Substitute. Presented by the White City Four.

Outcast Artist, The. By M. J. Fielding.

Panama; comedy, with music. By P. F. Myers and E. Altheimer.

Paul Motylek (Madame Butterfly); Japanese tragedy. By J. L. Long and D. Delesco; translation by L. Illica and G. Giacosa.

Panic, The; drama in four acts. By F. Seagrath.

Payasos, Los; drama in two acts. By R. Leoncavallo.

Pseudo Venial, El; comedy in one act. By Maximiliano Thous and Elias Corda.

Peon, The; drama in three acts. By R. Chapin.

Postcard; spectacular fantasy in three scenes. Book and lyrics by Edward Henry.

Price, The. By F. P. Bagg.

Quickly Mated, Then Repentant; drama in four acts. By Laura Jean Libbey-Stillwell.

Rel, Le; piece in four acts. By G. A. de Cellavet, R. de Fiers and E. Arena.

Reverend Amos; comedy in three acts. By J. Benavente.

She Knows Something; comedy in four acts. Adapted from the German by R. Schubert.

Six Little Sailors; vaudeville sketch. By H. B. Norworth.

Snitch, The; sketch in two scenes. By R. B. Brown.

Succes de la Semana, Los; comedy in one act. By A. B. J. and J. P. Bagg.

Surrogate, The; a farce in three acts. Rudolph F. Bunner.

Surprise, a Child of the Sierras; original military comedy drama in four acts. By A. L. Johnson.

Taplers, Soldat, Der; opera in three acts, from Bernhard Shaw's "Arms and the Man"; music by Oscar Straus.

Tempest and Sunshine; comedy drama in four acts. By M. Doran.

Terro Demosio, El; comedy in one act. By J. G. Delgado.

Thoroughly Tested; drama in six acts. By J. Y. Harris.

Tim's Theft; sketch. By R. B. Brown.

True Grit; drama in five acts. By H. T. Payne.

Turn of the Tide, The; drama in four acts. By F. Henry Medhurst.

Ultimo Amor, Un; comedy in one act. By D. San Jose.

Unexpected Man, The; drama in four acts. By Arnold Reeves.

Vampire, The; play. By P. E. Browne.

Violet of Martinique; drama in four acts. By W. H. Alderdice.

What Christmas Brought to Tom and Nell. By Mrs. H. S. Russell.

Widow's Husband, The; comedy in three acts. By R. Ganthony.

Power of the Bluff, The; sketch for vaudeville. By R. A. Day.

Price of Silence, The; play in one act. By Paul Prester Temple.

Professor, The; musical comedy in three acts. By J. F. Ballard and Harold Shethorn.

Queen of the Jungle, or The Girl and the Beast; four-act comedy-drama. By Charles A. Taylor.

Rat Charmer; eccentric dramatic musical act. Words, music and stage directions by F. Bornemann.

Ratty and Ratty; comedy sketch. By J. J. Olson.

Richard Ragsdale Hale; drama. By C. H. Bryan.

Robinson Crusoe. And P. S. Davidson.

Rosary, The; one-act play of Russian life. By H. C. Barnes.

Said the Governor; comic opera in two acts. By J. M. West.

Scarf of Gold, The; play in four acts. By C. E. Warren.

Schone Mullerin, Die; curtain-raiser in one act. By Otto Dorn.

School Days. Produced by I. Woods.

Sheriff of Angel Gulch, The. By Charles E. Hines.

Sheriff of Callistoga; drama in four acts. By H. Leavitt.

Simon Maxwell; comic opera in three acts. By R. N. Beal.

Simon Preidler, The. By Harry L. Newton and T. Mayo Geary.

## Social Satire, The. By R. F. Kellman.

Soldiers of the Cross; musical drama in four acts. By R. V. Spencer.

Strait Tip, A; playlet. By R. V. Spencer.

Strong; farce in one act. By T. A. Crowley.

Subterfuge, The; farce in three acts. By R. P. Bunner.

Sunny Side; in three acts. By F. A. Ferguson.

Swiss Women, The; play in three acts. By Paul Prester Temple.

Talenti; dramatic poem. By J. A. Sallist.

Their Golden Engagement; dramatic sketch, one act, one scene, for playlet or reading. By T. H.

Third House, The; political comedy in four acts. By R. E. McMillan.

Thirteenth Ward, The. By J. M. West.

Thoroughbred, A; play. By J. F. Gault.

To Order William; comedy in three acts. Adapted by Charles H. Farrell and Marie Cox.

Two Admirals; both comedies in two acts and an inter-act. By G. N. Louisa.

Two Chances; dramatic composition in one act. By W. Barrett.

Under the Oak and Shale. By F. D. Hille.

Until the Third and Fourth Generation; play in four acts. By Challen.

Overlaid Singular, The; play in one act. By Paul Prester Temple.

Visit to Geneva, A. By T. J. Hawn.

Way Down in Missouri; four-act rural drama. By R. V. Spencer.

Where Was I When? dramatic composition. By G. H. Traver.

Words and Women; monologue. By Tom P. Morgan.

Wrecked Account; comedy-drama of love and adventure in four acts and seven scenes. By A. E. Wills.

Wreath of a Lifetime, The; four-act melodrama. By M. Cook.

Younger Son, The; play in four acts. By R. Murch.

Taming of the Shrew, The; comedy by William Shakespeare, arranged in an introduction and three acts for the use of schools and colleges. Boston.

To-Die, By W. Sunden.

Two Burglars, The; farce in two acts. By William Brian Harker.

Under the City Streets. Mabel L. V. Wagner.

Union and Liberty; comedy drama. By E. Russell.

Village Editor, The. By E. J. Ashton.

Volley's Last Experiment. By Washington Odell and M. Boer.

Wald, Die; play in three acts. By Woudt-Goldbaum.

War and a Woman; comedy drama in one act. By Felix Orman.

War Correspondent, The; drama in four acts. By E. D. Cromwell.

Way Out, The; farce in one act. By T. A. Crowley.

Widow Brown, The; farcical comedy in four acts. By Augustus Wolford.

Widow's Will, A; comedy in three acts. By Ruffin R. Callaway.

Woman's Rights; vaudeville sketch. By Jude McCree and John Oliver.

Won on a Bluff, or The Man from California; play in one act. By A. R. Schollmeyer.

Woodcock's Wife; comedy in four acts. By P. M. Roseberry, based upon George Eliot's novel, "Daniel Deronda."

Yankee Drummer, The; musical comedy in three acts. By H. L. Lyman.



# THE MOVING PICTURE FIELD

## REVIEWS OF NEW FILMS.

### A Notable Danish Film—Two Good Biograph Issues—A Kalem Success and Other New Ones.

**Shackleton's Great Northern.**—This picture had its first American presentation at the Fourteenth Street Theatre last week, and offered an excellent opportunity to the moving picture audience to become acquainted with that of moving picture action of other countries. The comparison is not by any means to the disadvantage of the Danes. The photography of the film is of a superior quality, and the scenic effects are of a high order. The story is also interesting, and is developed with considerable skill and with reasonable facility, although it might have been made a little more clear in the early scenes. The much more serious left the spectators knowing that the picture was not the work of a Danish film. Nevertheless, the story holds the attention strongly. The acting appears oddly and somewhat to that of French and American players, but it is not unpleasantly developed. The ridiculous scenes and situations resorted to by so many continentalists. When Shackleton is arrested, he does not throw a succession of acrobatic fits, and when Morality is taken, he is only reasonably violent in the words of the poet. In short, it is a very good picture. The Great Northern Company should prove welcome variations to any picture programme. The plot of the Danish picture introduces the three action scenes. Shackleton, a Dane, and Prof. Morality, in connection with a robbery of a pearl necklace. Shackleton secures the necklace, and is apprehended by the detective. Shackleton then appeals to Morality, who plots to kill him, but is himself arrested.

**The Backing (Biograph).**—In this picture the Biograph players add to their reputation for powerful, convincing acting of the higher class. Like in Money Mad, of the week previous, we are given in The Backing, a strong, obvious story, not subtle or complicated, but one that is developed in a direct manner on the lines of which it is depicted, and the perfectly clear manner in which the scenes are arranged. The photographic quality of the film is as good as all Biograph pictures usually are, and the scenic background is of a high order. The story has already been described in these columns, being merely the killing of an unfaithful wife and her paramour by the wronged husband. The deadly deliberation with which the crime is accomplished supplies the interest that attaches to the picture.

**The Veal and the Turkey (Biograph).**—Despite the fact that the opening scene of this picture is confusing and tells no clear story, the following scenes are as pleasantly interesting as the film proves a fairly well running picture. The story, which is of a semi-humorous nature, tells of a Kentucky feud that results in an old colonel discovering his son because he marries a girl of the rival faction. Two years later the young people are in want and have no money for Christmas. An old colored servant steals the colonel's turkey, and the colonel and his other sons pursue the trail to the disowned son's house. The colonel's anger, however, softens when his eye lights on the baby in the cradle, and he picks up his young grandson and fondles him in his arms. The reconciliation is complete.

**Maggie the Dock Rat (Kalem).**—One of the chief values of this picture is the fact that it exhibits the conscientious purpose of the Kalem Company to present moving picture stories with appropriate and consistent outdoor scenic backgrounds. The story is a melodramatic one, supposed to occur around the New York water front, and all the scenes are, in fact, so located. The result is that there is an air of reality about the picture that would have been impossible if the scenes had been of the studio variety. Oddly enough, on the very day following the issue of the film, the New York evening papers carried the story of the capture of a gang of river pirates who were operating in a manner almost exactly similar to that of the band that figures in the Kalem story. Maggie is a street wench used by the river pirates as a decoy. She attracts the attention of a warehouse watchman, while the gang creeps up and murders him and joins the warehouse. But the watchman has been good to her, and she rebels, escaping from them when they are drunk, and giving the alarm that results in their arrest on the abandoned wharf, where they are making their headquarters. The Kalem players had avoided overdoing the drunken brawl scene on the deck of the wharf, where enough bottles are smashed over the heads of the participants to send them all to the hospital, and the participation had also been shown in the use of the officers' clubs when the arrest occurs, the picture would have been beyond criticism. As it is, the subject is worthy of high praise.

**Slippery Jim's Repentance (Vitaphone).**—Slippery Jim is a burglar, sentenced by a judge to the penitentiary. Jim, however, escapes from prison on Christmas Eve, going at once to the house of the judge. The judge, sending his crippled child to bed, brings in the stock of Christmas presents and a Santa Claus costume which he means to wear at the dinner hour. Jim, seeing the judge's surprise, is surprised by the burglar who chokes him into unconsciousness. Then Jim hears some one approaching, and looks for a way of escape. The Santa Claus costume offers a ready solution. Gasping and hiding the judge, he pretends to be the judge's son, and the judge's Christmas dinner is a success. The judge's innocent confidence of the child softens the burglar's heart, and he soon has her in his arms. Release of the judge and forgiveness follows. The pretty story is well acted and clearly told, and is one of the best of the Christmas films of the year.

**Making Moving Pictures (Vitaphone).**—This novel subject purports to tell how a moving picture is made and to a certain extent it does so. We see the actors rehearsing for a picture in a Vitaphone studio and we see them posing for their parts in an outdoor street scene and in the studio while the camera is shown recording the action; but we also see considerable comedy of the slap-stick kind, worked in to give the picture interest. So it follows that the uninitiated will have difficulty in telling which is real picture making and which is make believe. However, this part of the film is followed by the picture story that is supposed to have been made, and we are able to reconcile the two if we watch carefully. The film, therefore, is really an interesting one, even if we are not much wiser as to how it was made.

**Savannah Automobile Races (Vitaphone).**—The Vitaphone Company, with its usual enterprise, secured the exclusive rights for the pictures of the Savannah races and they are very interesting. Fortunately (or unfortunately), no fatal wrecks occurred for the benefit of the camera, although one wreck is shown after the event. One point for criticism should be noted: the exaggerated speed at which parts of the race are presented.

**Christmas in Paradise Alley (Vitaphone).**—This picture tells a seasonal story of a newsboy who saved a "lady beautiful" from footpads. Later the boy, in the guise of a policeman, would like for Christmas, and his dream comes true, unexpectedly, when the lady hunts him up and gives him the very things he had wished for. Although the scenes appear to be somewhat hastily put together, the picture pleases.

**A Christmas Carol (Edison).**—This film is supposed to be an adaptation of Dickens' famous story of Scrooge and Marley, but it is hard to recognize as such, too many liberties having been taken with the story as Dickens wrote it. Not only is the thread of the tale twisted out of all resemblance to the beautiful original, but also the players appear to have failed to comprehend the characters of Scrooge, his meek clerk and his good natured nephew. Neither is the setting for Scrooge's business office in any way suggestive of the old-fashioned dingy room described by Dickens. We confess to considerable disappointment in the picture.

**The Tale the Ticker Told (Edison).**—This film is a confused, unintelligible series of scenes in which a wife, an heir and an heiress, two rivals for a woman's hand, a trip in an automobile down Broadway, a scene in the Stock Exchange and a suicide in a broken car are so mixed up without connection or reason that we can make little headway in figuring out what it is all about. Somehow we divine that one of the rivals puts up a job on the other, gets the worst of it and kills himself. The photography is all right and the scenic qualities are fine, but the story is in an unknown picture language and if one can't understand the story what is the use of all the acting? The tale that this ticker told needs translation.

**The Clown's Daughter (Pathe).**—This is a clever, well constructed story, acted and photographed with that near approach to perfection that marks so much of the Pathe work. The clown hired a bandit to murder the nobleman with whom his daughter was in love. The girl, disguised in a costume similar to and worn by the nobleman, goes to meet her lover and is killed by him.

**The Deadly Plant (Pathe).**—This is another clearly told, ably acted story. It tells of a young man and woman who inherit a fortune with the proviso that if one shall die the other shall have the entire property. The young man learns of a poisonous plant that grows in the vicinity and he brews a liquid with which he seeks to murder the girl, but the guardian, a doctor, administers an antidote and saves her life, while the villainous murderer goes to jail.

**The Acrobatic Maid (Pathe).**—A family of jugglers

and acrobats, who conduct their ordinary household affairs in the manner of their profession, live a new world when they try to teach their own peculiar ways, and the maid is awkward and makes a good deal of it. The moving picture picture with a good deal of sentimentality that is noticeable in every scene.

**The Miniature Circus (Pathe).**—A little boy who has been presented with a lot of toys, falls asleep and dreams that his toys are performing in a miniature circus. If we had not seen clearly such a Kalem picture along the same line, but very much funnier and more ingenious, we would have pronounced this Pathe picture a novelty. As it is, though not as good as the Kalem production, it is quite amusing for the little ones.

**Mother-in-Law Breaks All Records (Pathe).**—There is little sense in this film, and the nonsense is not funny or original. A grotesque old woman gets into an automobile which runs away with her and she wins a race. That is about all.

**The Quarry Man (Pathe).**—A laborer in a stone quarry loses his sight by an explosion. His wife, though faithful, permits the advances of a second, and the blind man, in despair, in death, seeks death by drowning, but the wife rescues him. The next time the quarried approaches her she sends him off about his business, and the blind man's faith in his wife is restored. The usual good acting and careful attention to detail of the Pathe Company is apparent in this picture, except that the explosion is inadequately represented, and the saving of the blind man from drowning falls in realism.

## THE DEMAND FOR NEW SUBJECTS.

Reasons Advanced for the Demand—An Argument for the Revival of Old Hits.

The question as to why moving picture subjects of a feature character are no longer exhibited for more than a few days in the same house and are rarely, if ever, repeated, is one that frequently comes up for discussion in moving picture circles. A few years ago a good picture would have a run of several weeks in large city houses, and its life for exhibition purposes on the road and otherwise would extend over many months. A picture of equal or superior merit is now dead in a few days. One explanation for this change may be found in the vast increase in the number of new subjects being constantly put on the market. As THE MINOR pointed out some months ago, there are close to 2,500 new subjects presented to the American public every year, and if to this number we add the new subjects produced in Europe that are never imported to this country, the above total would be very largely increased. With so many new pictures being offered, the public is no longer satisfied with old ones. Another reason may be found in the fact that the moving picture operator is not so much in the position of a person witnessing a theatrical entertainment as he is a reader of a story. The moving picture narrates to him an incident, an event or a short novel, and does it in picture language instead of type. For the same reason that magazines and newspapers cannot profitably repeat the same things they have once printed, the moving picture publisher may not do so.

This explanation for present conditions in the moving picture field does not, however, favor with many well informed and thoughtful persons. Alex. T. Moore, of the Edison Company, one of those who contends that it offers no valid reason for an excessive demand for new pictures. He admits that almost unlimited new subjects are demanded, but he believes that the demand comes more from the exhibitor than the public and that the moving picture spectators would welcome the return of old favorites.

"Patrons of vaudeville theatres," said he in discussing the matter, "pay to see old vaudeville acts repeated year after year. Patrons of drama will go to see revivals of old successes. I am convinced that the public would equally appreciate the return of moving pictures that have been hits. To test the matter, we recently repeated an old picture under another title. It was an entirely new production, with different actors and new scenes, but the story was essentially the same. We wanted to find out if there would be any objections from the exhibitors or the public, and the result was a surprise. To show that the so-called demand for new subjects is more apparent than real."

It would be interesting to note the outcome if some rental agency should make a specialty of reviving old successful pictures, sending out freshly printed copies, so that there would be no complaint about scratched, "rainy" or mutilated films.

## RUMORS AND RUMORS.

There Are Plenty of Consolidation Rumors Afloat, but No Change in the Situation.

Fresh rumors are being circulated in moving picture circles regarding an alleged new agreement between the interests of the Edison Company and its licensees on the one hand, and the Biograph and Kalem companies on the other. As an offset of these rumors, another story has been set afloat to the effect that the Pathe Company, one of the Edison licensees in America was about to go out of the association and become independent.

The facts regarding the first rumor are that while there have been negotiations from time to time between parties in interest, no agreement has been promulgated, and neither side will make any statement as to the progress, if any, that has been made. At the Biograph office Monday, Mrs. Minson was informed that they have nothing to say one way or the other, and the same attitude is adopted by Edison officials. Indeed no one with authority to speak can be found who will say that an agreement has been or is being considered. As THE MINOR stated on a previous occasion, if there be any negotiations under way the principals are not likely to make the matter public in advance of a conclusion, and therefore rumors cannot be relied upon.

An instance of the unreliability of gossip in moving picture matters may be found in the second rumor referred to above, to wit, that the Pathe company is about to become independent. There appears to have been no foundation at all for this story, although it is suggested that it may have been started through a confusion of the European and American situations. In Europe, where a working agreement between film makers has been in process of formation, the Pathe company is said to have refused to go in.

## NEW CAMERAPHONE THEATRE IN BROOKLYN.

After many delays and difficulties incident to theatre construction, the new Cameraphone Theatre on Fulton Street opened in a blaze of electric lights Dec. 5. The theatre is one of the most attractive houses of its kind in Greater New York, and every possible convenience is included in its equipment. The opening bill had Eva Tanguay, Julian Rose and many of the best pictures procurable. The bills were changed three times last week, and the attendance was very large at every performance. The Chelsea Cameraphone, located on Flatbush Avenue and Fulton Street, opened two weeks ago and is running along prosperously. The Sunday night moving picture concerts at the Majestic continue to draw large audiences. John Nester sings illustrated songs, and the travel pictures have created favorable comment. At the Folly Theatre the moving picture entertainments are a big success. Last Sunday night a pleasing vaudeville bill alternated with the pictures, and the large audience was very enthusiastic.

## NEW KALEM PICTURES.

The Kalem release, Dec. 18, is called The Molly Maguires, and is based on the labor troubles in the anthracite coal regions of Pennsylvania thirty years ago, at the time when the Molly Maguires were near the end of their reign of terror.

The Kalem Company has secured negatives of a series of Cuban pictures which will be released from time to time in the near future. They are highly praised, as of excellent photography and interesting character. The subjects include: Visit of the First Spanish Warship to Havana Since Cuban Independence; Cuban Sugar Mills; Cocoa Nut Culture; A Spanish Village Fair in Cuba; Feast of the Virgin. A Religious Festival.

On Christmas day, the Kalem release will be an Indian subject, Red Cloud. The Kalem Company has made a specialty of Indian subjects, and special pains has been taken in this instance to produce a motion picture that will portray Indian customs, costumes and character as they have actually existed. Genuine Indian costumes, implements, and other accessories, valued at \$2,000 or more, are used in the production.

## NEW GREAT NORTHERN FILMS.

New issues for this week by the Great Northern Film Company (Nordisk, Copenhagen), are as follows: The Changing of Souls, a comedy picture, based on the experiments of a college professor in hypnotism. Unfortunately, he succeeds in exchanging souls with a drunken student, and the complications that follow are obvious.

The Spring Lock, another comedy picture, telling how a man, in pajamas, became locked out of his bedroom under peculiar circumstances. This picture is said to be "a scream."

**NEW CAMERAPHONE SUBJECTS REVIEWED.**

Cameraphone features at the Unique, Fourteenth Street, last week were Julian Rose in a monologue and Alice Lloyd in songs and dances. Both acts were liberally applauded. The Julian Rose record and film are especially life-like, although the words at times are indistinct, weakening the effect of some of the jokes. The Alice Lloyd songs are more effective, notwithstanding that the voice from the record bears little resemblance to the original, owing to the peculiar metallic tone imparted by the phonograph.

**VITAPHONE ISSUES THIS WEEK.**

Dec. 15, Slumberland, telling of a little boy's dream on Christmas eve, and the wonderful things he saw.

Dec. 15, Sheridan's Ride, telling in picture story of the famous ride of Gen. Sheridan, from "Winchester, twenty miles away."

Dec. 18, The Dancer and the King, a romantic Spanish love story.

Dec. 19, Weary's Christmas Dinner, a comedy picture, telling of a tramp's experience on Christmas day.

**BIOGRAPH RELEASES THIS WEEK.**

Dec. 15, The Test of Friendship, a romantic story of a wealthy young man who becomes disgusted with the fawning friends who surround him and tests their sincerity by announcing that he is ruined. They desert him, and he turns to the poor and lowly for true friendship, going to work in a factory as a porter, and gaining the love of a young girl who proves by deeds her disinterested devotion.

Dec. 18, An Awful Moment, a thrilling story of a scoundrel black hand plot to make a judge murder his wife, the plan being foiled by their little child.

**BANQUET IN HONOR OF MR. BLACKTON.**

J. Stuart Blackton, secretary of the Vitaphone Company, returned from a European trip of two months, Friday, 11th, and Saturday night his fellow officials and employees of the company gave him a banquet and reception at the Hoffman, Brooklyn. Seventy-five were present, including the office force, the dramatic stock companies, the studio officials, and others. The occasion was thoroughly enjoyed.

**STAR THEATRE NOW MOVING PICTURES.**

The Fox Amusement Company now has four large theatres devoted to moving pictures, their latest addition to the circuit being the Star, Lexington, and 107th Street, Manhattan, which changed policy to moving pictures two weeks ago. The large theatres in the Fox string are the Dewey, the Gotham, the Star, and the Brooklyn Comedy.

**MOVING PICTURE NOTES.**

Interesting Items of News from Moving Picture Theatres the Country Over.

At Hannibal, Mo., the New Star is drawing great crowds, the cameraphone having been introduced Nov. 30. The Electric and the Nickelodeon have been attracting fair houses.

The Auditorium, in Burlington, N. J., inaugurated

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vaudeville in conjunction with moving pictures and illustrated songs at 5 cents to good business. This is likely to be the future policy at this house. Charles Hargreaves, the soloist, is making a pronounced hit. The Majestic offered the Passion Play, and the illustrated song, "The Holy City," was sung in a pleasing manner by Arthur Poole. Mr. Felgambra, manager of the Bijou Dream, may feel fairly proud of the success that has attended his efforts in the moving picture field. Their house has been a money loser until the present management took hold. The merit of the performance is about a two by good houses. The proceeds derived from the performance given by the Dreamland in moving picture house at St. Holly, N. J., Nov. 2, were donated to the Burlington County Hospital. Business at the Grand Theatre, Dover, N. H., is (Continued on page 20.)







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SAN FRANCISCO.

Paid in Full—The Alcazar Company—Aristocracy  
Revived—Vaudeville.

Paid in Full crowded the Van Ness every night Nov. 30-5. Sara Perry, W. L. Gibson, Clarence Hayden and Robert Brown were excellent. The theatre-going public is interested in the production of Peer Gynt, with Louis James, 6-13.

At the American, The Honey-mooners drew good houses 30-4. Willie Dunlay made a big hit. Max Fygan in The Substitute 5-12.

Evelyn Vaughn and Howard Hickman carried off the honors at the Alcazar in The Little Minister. Mr. Hickman as Elder Thomas Homman was pleasing. Francis Powers' The First Born will be revived 7-13, with Mildred Madden as Chan Toy.

Aristocracy crowded the Valencia 30-4. Blanche Stoddard, the new leading woman, becoming a favorite here. Robert Warwick is acting with his usual force. 4-13.

Headliners for the Orpheum 6-12 were: Gus Edwards' Blood Type-writers, Arthur Conrad, and Harry Tate's Motoring, the Majestic Trio, Towie, Smith and Towie, colored song and dance artists.

Kelb and Dill are still drawing well at the Princess. CAMERON H. KING, JR.

CLEVELAND.

Richard Carle—Leo Ditrichstein—Keith's Bill—  
Other Appearances.

Richard Carle in Mary's Lamb was the attraction at the Euclid Avenue Opera House 7-12. Paid in Full 14-19.

Harriet's Honey-moon was a winner, as presented by Leo Ditrichstein and his fine co. at the Colonial Theatre 7-12. The Last Appeal 14-19.

The Time, the Place and the Girl, with Arthur Dunn in the leading role, was at the Lyceum Theatre 7-12. Gus Edwards' School Days 14-19.

Custer's Last Fight pleased the patrons of the Cleveland Theatre 7-12. Convict 14-19.

Keith's Prospect Theatre will have the following bill 14-19: The Sky Pilot, Johnny McVeigh and the College Girls, Lemaire and co., Andrew Kelley, Ward and Curran, Artola Brothers, the Hughes Trio, and Jones and Sutton.

Struggling Players are at the Star Theatre 14-19. Fads and Follies will be at the Empire Theatre 14-19.

George Cohen will be at the Euclid Avenue Opera House Christmas week in The Yankee Prince.

Keith's Hippodrome will be opened 28 with a grand vaudeville bill.

Harry Lauder will head a vaudeville bill at Gray's Army 18.

ST. PAUL.

'Way Down East—The Virginian—Melodrama  
Pleasant—Vaudeville.

'Way Down East' enjoyed very satisfactory business week of Nov. 28 at the Metropolitan. The four thousandth performance fell on 30, and a handsome souvenir was given each woman present. The Virginian followed week of 6 and is likewise receiving satisfactory business. The Servant in the House comes 16-18.

A well chosen co. presented The Croole Slave's Revenge week of 29 at the Grand. The Governor and the Boss followed week of 6 and proved to be one of the most entertaining bills of the Grand's season. Ben Hendricks in Yon Yonson comes week of 13.

A strong bill at the Orpheum week of 29 was composed of Edwin Holt and co., Belle Hathaway's Minion Playmates, Charmion, the Four Balthas, Blissett and Scott, Paul La Croix, and Carter and Blissett. Week of 6: Donald and Carson, Farrell-Taylor Trio, the Eight Original Madcaps, Four Bianca, the Three Dancing Mitchell, and Carroll and Taylor.

HARRY O. WILLIAMS.

INDIANAPOLIS.

Mauds Adams' New Play—The Warrens of Virginia  
—Stock News—Vaudeville.

Mauds Adams delighted large audiences at English's Nov. 30-2 in her new Barrie play, What Every Woman Knows, in which she created another success. Richard Bennett, John Rhand, E. Peyton Carter, David Torrence, Fred Tyler, Lelandia Hays, Ffollett Paget, and Beatrice Anger were excellent. Sam Bernard followed in Nearly a Hero 4, 5, to good business.

Professor Napoleon, a local amateur production in which 720 young people took part for the benefit of the orphan opened the week at English's 7, 8, and attracted three large houses, with a B. O. attendance 8. The Road to Yesterday 9, 10. Victor Moore in The Talk of New York 11, 12. May Irwin in The Mollusc and Mrs. Peckham's Carous 14. Honey-moon Train 15, 16. A Knight for a Day 17, 18.

After an absence of six years a Belasco production was seen at the Majestic 7-9, when the Forepaugh Stock co. rested to give way to The Warrens of Virginia, with Frank Keenan, Charlotte Walker, and an excellent supporting co. The Forepaugh co. will finish the season in Dorothy Vernon of Haddon Hall 10-12 to be followed by The Man on the Box 14-19 and Dr. Jekyll and Mr. Hyde 21-24.

Strongheart, with Robert Gaillard, drew good houses at the Park 30-2. Followed 3-5 by A Message from Mars, capably presented. Wine, Women and Song, with Bonita, pleased good houses 7-12.

Emmett Corrigan and co. headed the bill at the Grand 7-12. Others were Fred Singer, Martinetti and Sylvester, the Belmont Sisters, Eddie Sherman, Valerius and Treck, John and Mae Burke, and Bessie and Miller.

Empire: Cherry Blossoms 7-12. The Brigadiers 14-19.

The Family Theatre is offering the Drama, Ben F. Hilbert, the Darleys, Scott and Crosby, and the motion pictures.

The Chamblaine concert at English's 3 was a big success.

Tonia F. Dean, who as a boy began his theatrical career in English's Opera House, returned to the city as manager of The Warrens of Virginia after an absence of over twelve years.

Mr. Dean renewed acquaintance with his many friends and relatives here. The Business Men's Bible Class, of more than one hundred men of the Memorial Presbyterian Church, attended the performance 4 of The Christian, given by the Forepaugh Stock co. at the Majestic.

Two weeks ago George Arlino, leading man of the co., addressed the class on the occasion of the opening of its new quarters, and the theatre party was a return compliment to the actor. Flowers were presented to Mr. Arlino by the class at the end of the third act.

Lucille Spiney, the leading woman of the Forepaugh Stock co., spent a short time in Chicago the early part of the week, during the engagement of The Warrens of Virginia at the Majestic.

PAUL KIRKWOOD.

OMAHA.

Musical Comedy Pleases—Salome at the Bur  
Vaudeville.

At the Boyd A Knight for a Day 3-5, entertained fair audiences. Burton Holmes' Lectures 9. Madame Nasimova 10-12. Mary Shaw 13, 14. The Devil 20, 21.

Business continues excellent at the Orpheum. The bill for week of 6 includes General Edward Le Vite the Astoria, Harry Poy and Florence Clark, Dick Lynch, Violet Black, Ben Welch, the Trannell Family. Week 13: Charmion, Six Little Girls and a Teddy Bear, Gardner and Vincent, the Savitras, Lewis and Green, Netta Vesia, Claudius and Scarlet.

At the Burwood the stock co. returned from a week's tour of adjacent towns and cities and opened 6 in Salome. Mr. Ingraham as Herod and Miss Elliott in the same part. Camille week 13.

At the Kring Circle Tom's Cabin opened a half week's engagement to the usual large Sunday audiences. The cast is a good one. Porter White's Faust co. 10-12. Strongheart 13-16. As Told in the Hills 17-19.

JOHN R. BINGWALT.

LOS ANGELES.

The Clansman—Lewis Stone as Stephen Ghent—  
The Belasco Company.

The Clansman opened at the Mason for a week's run Nov. 30, playing to small business. Rose Stahl 7-12 in The Chorus Lady. Ben Har week 14.

The success of Lewis Stone as Stephen Ghent in The Great Divide was an encouragement at the Auditorium last week. Mr. Farren as Phillip Jordan, Florence Oakley as Ruth Jordan were all good. The Only Way 7-12. Mr. Farren, who has been one of the principal members of the co., has resigned, and he will be succeeded by De Witt Jennings. Another addition to the co. will be Charles Higgins, late of the Belasco forces.

The Belasco offering for 30-6 was The Light Eternal. The co. did their best to create interest, but there was that undercurrent of discontent that savored of boredom in the individual work. A Parisian Romance this week. Eleanor Carey, who is to be well cast, played in the original cast with Mr. Mansfield.

The Half-breed was again revived at the Burbank 20-5, playing to packed houses during the week. Florence Stone had the lead, and the co. gave her excellent support. Next week will be Miss Stone's farewell with the local co.; she will be seen as Glittering Gladia.

Just Out of College did a fair week's business at the Majestic 30-5. The Alaskan for 6-12.

The Idol's Eye, with Ferris Hartman in the principal role, has made good in its second week at the Grand Opera House 6-12. A large attendance from the Gamut Club was in evidence on Wednesday evening. This club is composed of artists, and its object is welcome, entertainment and promotion; at the jinks on Christmas evening Mr. Hartman has promised some rare entertainment.

The Orpheum had George Primrose, the Four Nightingales, Alfred Koley and co., Morrow and Scheiberg in Happy's Millions, Hope Booth and co. Holdovers were: Valadon, Lewis and Green, Pearl Dillon.

DON W. CARLTON.

MILWAUKEE.

The Servant in the House—School Days—The  
English Players—Vaudeville.

The Servant in the House, at the Davidson, opened the engagement 7 to a packed house. A Tiddish opera co. played two performances 6 and pleased large audiences.

School Days made a great hit at the Alhambra and opened the engagement 6 to capacity houses.

Week 13, The Straight Road.

7-20-8 was played by the English Stock co. at the Shubert week 7. The numerous funny situations were heartily appreciated by the large opening audience, and George Henry Grader, Edward Poland, Robert Connors, Frances Nellson, Helen Strickland, and Herbert Yost scored. Week 14, Camille.

Er and Seine Schwester was the play by the German Stock co. at the Fabst 6, pleasing a large audience. Josef Lhevenne played before a large audience 7. Burton Holmes' travelogues continued 9. The lecture on Java was very entertaining.

The bill at the Majestic week 7 was the Magic Bottle, Sheldon's Living Marbles, Leipzig, Maud Miller, Melodie Twins and Clay Smith, Swor Brothers, Master Leo Filler, and the kind-drome.

At the Bijou 6 Beniah Poynter appeared in Lena Rivers to a large audience. Week 13, From Sing Sing to Liberty.

The bill at the Crystal week commencing 7 was Goldwin Patton and co., Electro, Ameta Primrose, George Frede, the Botany Troupe, and Ada James.

The Lid Lifters entertained large houses at the Gaiety week 6.

At the New Star Cozy Corner Girls pleased large audiences week 6.

Another interesting concert was given 4 by the Bach Concert co. at the West Side Turner Hall. The soloists were Carl P. Schulte, violinist, and Hattie Debus, vocalist.

A. L. ROBINSON.

PORTLAND, ORE.

On Parade—Married Seymour—Rose Melville—A  
Settlement as to Prices.

On Parade, with Willard Mack and Maud Leone in the leading roles, was the attraction at the Hotel Nov. 20, 31. This is their first starring venture and their first visit to the Coast, and they are expected by an exceptionally clever co., including Marshall Farnum, Jay Quigley, Francis Joyner, Agnes Biall, all of whom are artists of superior ability. The Lion and the Mouse 6.

Married Seymour was the star at the Broadway week 28-5, when a magnificent production of Glittering Gloria was presented by the Baker Stock co. The Rose of the Rancho 6.

Rose Melville in The Hopkins played to crowded houses at the Hotel 28-5. Land of Nod 6.

The Land of Nod co., through its representative, Lee Riley, brought suit against Manager Baker, restraining him from reducing the standard prices of \$1.50 to 75 cents. A temporary injunction was issued by the presiding judge, which led to the parties effecting a compromise of \$1 a seat.

Turned Up at the Lyric, with Wanda Howard and Edwin Blunkall in the leads, played to good business 28-5.

At the Star, The Millionaire Tramp was the bill 28-5, with Lawrence Munner, Gertrude Steele, Elva Minot and Theresa Belmont in the cast. Business fair. Dance in Arizona 6.

The Orpheum offered the Four Franklins, Amy Stanley, Eva Taylor, Grace Emmett, Lee Donnelly, Joe La Fleur, and Alexis and Schall; capacity business.

The Grand had Harry Lohm's bears, Mlle. Joyce Gray, the Two Polkas, Douglas A. Flint and co., Joseph A. Kettler and co., the La Solless Trio, and Joe Hardman.

Pantages: Heras Family, Bert Weston and co., De-ronde and Green, Boudien and Quinn, and Walter Daniels.

JOHN F. LOGAN.

DETROIT.

Valerie Bergere—The Man of the Hour—A New  
Theatre Project.

There was no doubt about Valerie Bergere's title to stellar honors on the bill at the Temple Theatre 7-12. Miss Bergere, ably supported, scored in The Japanese Wife. Others on the bill were: Max Witz's Bonnie Lassies, Matthews and Ashley, Joe Maxwell and co., Willy Pantzer Troupe, Kanne and Briscoe, Ida O'Day, and Nevins and Arnold.

The Man of the Hour held the boards at the Detroit Opera House 7-12 to fair attendance. Next week, Francis Wilson.

J. H. Moore, of the Temple Theatre, is in New York making arrangements for the Christmas and New Year's bills.

Fiske O'Hara in Dion O'Dare drew well at the Lyceum Theatre 6-12. Next week, Fifty Miles from Boston.

At the Gaiety Theatre 6-12 Rose Sydel's London Belles gave a very satisfactory bill. Manager J. M. Ward is receiving numerous compliments on the manner in which he is running the Gaiety since he took charge. Next week, Maril Gras Beauties.

The Frolicsome Lambs appeared at the Avenue Theatre 6-12. The co. has one of the best singing choruses heard at the house this season.

The largest real estate deal ever completed in Detroit was consummated last week when the old Walker Block, in the centre of the city, was sold to the Dime Savings Bank, which contemplates erecting a ten-story building. It had long been the desire of the Walkers to utilize this block for a fine arcade, hotel and theatre, but the project was a larger than they cared to attempt. In this connection it may be stated that Detroit is still struggling along with but one first-class theatre—the same relative position which this city was in twenty-five years ago, when its population was some 25,000 and whereas the present population is over 400,000.

ELYP A. MARGENL.



## BUFFALO.

## Maude Adams' New Play—Yessie—Chamney Olcott—Vaudeville—Burlesque.

Chamney Olcott in Ragged Robin was an excellent attraction at the Star 3-5.

Maude Adams in What Every Woman Knows was at the Star week 7. The play is one of the quietest and most fascinating little pieces ever seen in many seasons.

Yessie, the first of the big dramatic productions opening the new policy at the Star, was offered week 7. The principal parts were all well played by Thomas Babcock, James Durkin, Edward Wade, Laurette Taylor, and Julia Blane.

Yessie, with Claire Fuller and Vernon Wallace, made a favorable impression at the Star week 7.

Yessie's week 7 offered: Virginia Harwood and company. Harwood's A Night in an English Music Hall, Claire Fuller, Emma City Quartet, Bertie Brown, Kelly and Barrett, M. Jones and Kennedy, and Montecarlo.

The best bill of the season at the Star was Fred Irela's Matinee week 7. One Play, formerly of Farnum and Fay, and a product of this city, is the principal attraction of the company.

Pat White and his Gaiety Girls drew large crowds to the Lafayette week 7.

The Pittsburgh Orchestra, Emil Paul, director, and Mercutio Benrich, conductor, gave a recital in Convention Hall 8 to 1000 people.

Libertine was greeted by a fairly good audience in Convention Hall 9, and was greatly enjoyed.

Owing to a pending law suit, Lawrence Barrett Company has canceled all engagements until the latter part of January.

Edith Carr, of Fayette and Carr, who was in town week Nov. 30, was the honored guest at a banquet at the Hotel Hotel 4.

The money friends of A. J. Fleisher were pleased to hear of his appointment as assistant treasurer of the Academy.

F. T. O'CONNOR.

## KANSAS CITY.

## Edith Telford as Polly—Bobby Barry Scarus—Vaudeville—Burlesque.

Polly of the Circus, with Edith Telford, was the Willie Wood offering 6-12, opening to big business. The Devil 12-14.

A Kismet for a Day held the boards at the Shubert 6-12, playing to big audiences at each performance. Bobby Barry and Miss Herbert headed a good company.

Checkers opened a week's engagement at the Grand 6 to the music of the circus. The Time, the Place, and the Girl 12-15.

The Man on the Box was the Woodward Stock bill at the Auditorium 6-12, pleasing immensely. Harry C. Browne, Eva Lang, Mary Hill, and the others were good.

The Orpheum had its Little Girls and a Teddy Bear, Tabor's animal, Jane Courthouse and co., Maryona, Deutch and Ellinger, Henry Clive and co., and the Grays, all of whom pleased.

The Sam Deane's offering, a handoff line, was the Century offering 6-12, playing to unusually good business. The Merry Maidens 12-15.

The Crackerjacks drew well at the Majestic 6-12 and were well received.

At the Hippodrome 6-12 Parker's Trained Animal Show and the vaudeville theatre are being kept open and showing to very satisfactory business.

The Burton Holmes' vaudeville are attracting good audiences at Convention Hall, London was the subject 11.

Edward Berlin joined the Polly of the Circus company here, and will play the part of Barker. Mr. Berlin was at one time a member of the Woodward Stock company.

Eva Lang, leading woman of the Woodward Stock company, was in to appear during the week of The Man on the Box. This is the first time in five years that Miss Lang has been in 12 performances.

D. KERRY CAMPBELL.

## NEW ORLEANS.

## Musical Comedy Draws Well—Blaney's Company—The Orpheum Bill—Hans.

A fair company presented Coming Thru' the Rye 6-12 at the Orpheum Theatre to fair houses. The Night of Way 12-15.

The stock company at Blaney's Lyric Theatre put on Tennessee Tom 6-12. Theodore Gamble, Carolyn Fiedel and Emma de Castro did good work. Yessie 12-15.

The Royal Chef was the attraction at the Crescent Theatre 6-12, and proved a good one. The Cat and the Fiddle 12-15.

Joe's Musical Comedy company in Gay Atlantic City appeared at the Dauphin Theatre 6-12. Walter S. and John B. Wills and Margaret Shannon did the greater part of the work well. Thomas Franklin, Mye Stock company 12-15.

The Savoy Theatre was a good attraction at the Greenwell Theatre 6-12. Vanity Fair 12-15.

At the Orpheum Theatre both bill and attendance were good 7-12. The features were Mlle. De Dio, the Van der Grint, the Quince Adams, Charles and Paul Van, Myron Meyer, Work and Ower, McDonald and Huntington and the Klondike.

The Shubert Theatre, with its moving picture show and the Winter Garden with its moving picture show continue to be well patronized.

J. M. QUINTERO.

## PROVIDENCE.

## Florence Reed in Girls—Keith's Bill—Vaudeville—Burlesque.

Florence Reed and a well balanced company entertained large audiences at the Providence Opera House 7-12 in Girls.

A pleasing bill was offered at Keith's, embracing acts by Nat Ellis, Ella Novlan and co. in A Night at the Circus; the Lady of the Green Veil, Webster and the Circus; the Jodeling Barretts, Harry Le Clair, Billy Court, Charlie Case, Jack and Bertha Rich, the Brothers Phillips, Angela Delous and co., the Three Leightons, Verona Verdi and Brother, and the Capt. Winston Brown of Educated men.

Shadows of a Great City was the attraction at the Empire. The play is well staged and drew good houses. On Trial for His Life 14-19.

Sam & Howe's Matinee Banders showed forth at the Westminster, and was well received. Casino Girls 14-19.

Broadway Gaiety Girls entertained at the Imperial 6-12. The Travelers 14-19.

Samson and Delilah will be sung by the Arion Club 22, with Mlle. Isabelle Bouton, Emilio de Guevara and Fred Martin as Abimelech as soloists.

HOWARD P. HYLAND.

## DENVER.

## Treasurer Billy Ireland's Guests—Musical Comedy—Vaudeville.

Brewster's Millions drew fairly well at the Broadway Nov. 30-5. On Saturday night the Carlisle Football Team attended the theatre as the guests of Billy Ireland, the popular treasurer of the house. The Denver University Team attended the Orpheum the same night. Coming to the Broadway are the Jeffersons in The Rivals 7-12. Polly of the Circus 14-19. Paid in Full 21-26.

The Isle of Spies played to big business at the Tabern. Katheryn Outman will be seen in The Night of the Play 6-12. The Honeycombers 12-15.

Three Years in Arkansas is the Baker attraction, and the Curtis offers to show Why Women Sin.

Lawrence played before a small but appreciative audience at Trinity Church 2. Maude Powell will be heard 12.

Adeline Dunlap, formerly of Denver, appeared at the Orpheum in a clever sketch. The Night of the ending, and demonstrated to her many friends here that she possessed unusual talent. The bill for 6-12 included Signor Gemar, Edwin Holt, Dick Orlan, Jupiter Brothers, Hilbert and Warren, John Hathaway and Emma Sigel, Leon T. Roper.

The Majestic and Crystal offered bills to large patronage.

MARY ALKIRE BELL.

## SPRINGFIELD, MASS.

## Baseball Manager as Playwright—Joe Weber's Company—Vaudeville.

Springfield saw an early performance of a play by a baseball man 2, 3, when H. R. Durant, manager of the Waterbury team, in the Connecticut League, brought his new effort, A Man and His Mate, with Hilda Hoot and a good company. The play was well received. Girls delighted a larger audience 4. Joe Weber's company in The Merry Widow and The Devil 5, and Orlan Skinner in The Honor of the Family 6. Eddie Fay in Mr. Hamlet of Broadway was the guest of the Shubert 9 or they were his guests 9. Coming are Nell Rogers in The County Fair 10-12; Mlle. Gadski 15; Orpheum Club concert 16; Yiddish Players 17; Robert Edson in The Call of the North 18; John Drew in Jack Straw 24; Dockstader's Minstrels 25, 26. The Gilman has Dockstader's Night Owls 7-9, and The Cowley and the Snow 10-12.

Fall's week 7 had La Petite Reine, Reynolds and Donaghy in a skit act, Wm. H. Macart, McNeil and Forsyth, Harlan Knight, Carletta, and Mayne.

The Third Degree, which was to have opened at the Court Square 20-30, was canceled.

EDWIN DWIGHT.

## SEATTLE.

## Concerts at the Moore—Texas Pianos—Good Comedy at the Lake—Hans.

The attractions at the Moore during the week were mostly musical. The violin recital Nov. 29 given by Leopold Rosen, assisted by Marie Blanche Hollinshead, was worthy of better patronage than it received. A large audience greeted Madame Norden, supported by the Seattle Symphony Orchestra. Dr. Schubert Club drew a large and appreciative audience. Local 2, Madame Beck and the Boston Male Glee Club 2. The Seattle Choral Symphony Society rendered the Messiah 4 in a manner which elicited considerable praise. The David & Alice matinee. Fifty Miles from Boston 6-12. Seattle Symphony Orchestra's third popular concert of the season 6.

Texas 20-5 was presented at the Grand by a capable cast to good business. The Sunny Side of Broadway 6-12.

At the Seattle 4 a struggle for Gold 20-3 played to houses that ranged from small to large. Virginia Joyce and Leroy Kilgus, appeared in the leading roles, while W. E. Walters sustained the heavy part with effect. In Wyoming 6-12.

The offering at the Lake, Mrs. Leffingwell's Hosts 20-5, drew good business. William Leffingwell was effective. The offering was successful. Victoria 6-12. Deadwood Dick in Colorado 20-5 was presented in an acceptable manner by the Third Avenue Stock Theatre co. before fair business. In the cast were Viola Kiser, Freda, Charles K. Dunn, leading man, William Barnard, M. J. Hickey and other talent. The Train Robbers 6-12.

Rev. E. V. Shaler of Oak Park, Ill., has been conducting week day religious services 30-4 at the Grand. The attendance was fair.

BENJAMIN F. MISSENEY.

## SPOKANE.

## The House of Bondage—Florence Roberts Pianos—Captain Swift Revived—Vaudeville.

There were four big audiences at the Spokane Theatre 3-4, when Florence Roberts appeared in The House of Bondage. Effie Miller, from Boston, played to large houses 1, 2. Hip, Mye, Hickey 6, 7. The Great Divide 8, 9. Babes in Toyland 11-13. Texas 17-19. The Love 20, 21. Shore Acres 24, 25. Gay New York 27-29. Hip, Mye, Hickey. The Land of Nod 31. Charles K. Dunn, F. M. Hickey, Laura Adams, Cleveland, Frank McQuarrie and Howard Foster did excellent work in Captain Swift at the Auditorium Theatre the week of Nov. 29. The Girl of the Golden West is to feature Charles K. Dunn, leading man, will close soon, to join an Eastern company.

School Boys and Girls, featuring Lillian Gohn scored as the topplers of the Orpheum bill. Others were: William Tompkins, Bert Howard and Edie Lawrence, Fonda, Del and Fonda, Morris and Morris, Snyder and Buckley, Clivette and the pictures, to big business.

Clanton K. Lloyd and company in A Night with the Poets were the topplers at the Pantheon Theatre. Others were: Marjorie and Marjorie, Waltham Trio, James K. Hickey, Dorothy and John Hickey, Will D. Gilson, and songs and pictures, to capacity.

Mlle. Summerville and her dancing horse, Columbus, scored at the Washington Theatre. Others were: Wenceslaus, Freda, Charles K. Dunn, leading man, Stephen Grafton and Genevieve Oltz, and the pictures; big business.

The Washington Water Power Company has taken possession of Imperial Amusement Company's effects at Natatorium Park.

W. A. McCREA.

## SALT LAKE CITY.

## The Jefferson Boys—Fantasia—Melodrama—Vaudeville—Gossip.

At the Salt Lake Theatre the Jeffersons in The Rivals 1, 2, drew fair audiences. The Honeycombers 4, 5. Run Run 11, 12.

The Colonial had Fantasia week 7 and drew good audiences. The co. and scenery were good. On Parole week 6.

At the Grand Theatre the Walter Armin co. presented Pina County Folks Nov. 23-2 to fair business. Hi Henry's Minstrels, under the management of George Tipton, 3-5, and matinee, to full houses. Rounders 6-8.

Orpheum week 9 had Lyster Chambers and Clara Knott, Helen and Hayes, Ernest Van Vleet and co., Mabelle Adams, Morris and Morris, Mlle. Lucia, and Black and Jones.

Bowman Johnson, a Utah singer, has been engaged to interpret the Tivoli in San Francisco and left here last week.

The Lyceum Theatre is nearing completion and promises to open on or before Christmas. Salt Lake will then have five regular theatres and eight moving picture houses. Mr. Johnson, of the Lyceum, is at ranging to open another moving picture house to get the trade of two sides of the city, making nine.

The Elks held their services at the Salt Lake Theatre 14-19.

Julie Herne, favorably known here, was the recipient of many social honors during her stay, and Dr. and Mrs. John White, the former once a thespian, gave a reception in her honor.

C. E. JOHNSON.

## MONTREAL.

## Brewster's Millions—A Worthy Benefit—Hal Reid—Vaudeville—French Drama—Burlesque.

Brewster's Millions opened to a fair house 7 at His Majesty's. The opening performance was given in aid of the Tuberculosis League, and deserved a larger attendance. The Governor General and Lady Evelyn Grey vanderbilt occurred one of the boxes. Lillian Russell in Wildfire 14-19.

Hal Reid appeared to rather light business at the Academy 7-12 in The Kettleblack. Avis Paige in The Bill at Reid's was Thomas E. Shea in The Bella. The McNaughtons, Morton Jewel Troupe, Melorelli and Gileande, Gilroy, Haynes and Montgomery, Bart and Bertha Grant, and Reed Brothers.

Louise Vale in The Girl from the Emerald Isle was the bill at the Franciscan last week. Louise Vale was particularly good.

The Greater New York Stars at the Princess in Forty-five Minutes in Stangeland and Dooly's Night Of pleased large audience.

Miner's Merry Burlesquers give a good bill at the Royal. The Millership Sisters in their clag dancing were features.

At the National Union Cause Celebre (A Celebrated Case) held the audience. Jean Renaud and Jean Renaud was excellent. La Petite Augustine did good work as the child.

The management of Bennett's Theatre has secured a lease of the Nouveautés, and will hereafter run it as a vaudeville house with popular prices, and three bills a day. This theatre will be opened on Sunday.

W. A. TREMAYNE.

## JERSEY CITY.

## Ragged Robin a Hit—For Her Children's Sake—Vaudeville.

Chamney Olcott in Ragged Robin drew fine audiences to the Majestic 7-12. Nell Burgess in The County Fair 14-19. Forty-five Minutes from Broadway 21-26.

For Her Children's Sake, at the Academy of Music 7-12, drew the usual good attendance. Victor Bateman was well received. Jack Sheppard 14-19.

The Ducklings came to the Bon Ton Theatre 7-12 to fine patronage. The Wise Guy company 14-19.

Business at the Hudson Theatre (Union Hill) is excellent, and Manager Kid Walsh is happy. A bill was offered 7-12, and included Hastings and Wilson, Juliet Winston, Willard Reed, and Nancy St. John. Charlotte Perry and co., Ruby Raymond and co., the Minnie Four and Bill Cherry for four performances.

Little Florence Macarotte became a member of For Her Children's Sake company 5.

Appearing for the Central Railroad Employees' Association 16 were May Trade and her dancing Johnnies, John E. Hickey, Murray Brothers, Dora Feltner and Kelly and Adams.

The Elks held their memorial services at Keith-Proctor's Theatre 6.

Appearing for the Knights of Pythias 11 were Chantrell and Schuyler, Winona Wilson and Jack Plinton.

WALTER C. SMITH.

## COLUMBUS.

## Maude Adams—Victor Moore—The Red Moon—Vaudeville.

Victor Moore in The Talk of New York and Besie Woodhams in The Road to Yesterday were the attractions at the Great Southern week of 7. Robert Mantel in a week of repertoire, and George Cohen in The Yankee Prince are underlined. Maude Adams, who has a wonderfully strong local following, packed the Great Southern for four performances, commencing 3 in her new What Every Woman Knows.

The Red Moon, with Cole and Johnston and Barney Gilmore, divide up the space at the High Street Theatre, and are attracting big houses.

The Behman Show is one of the cleanest burlesques seen for many a day; drew large audiences to the Gaiety last week.

Keith's latest bill with Ward and Curran, Finlay and Burke, Quinlan and Mack, Mischief-Sanders Troupe, Doolley and Bayla, Hughes Musical Four, and Benson and Delilla.

The Colonial is progressing, and the opening may be expected about Jan. 1.

Lee R. Hennick, a very popular local treasurer, has joined the Elery Band in the capacity of advance agent, and is, as usual, making good.

JOSEPH R. HAGUE.

BEWARE OF PIRATES  
A WARNING TO MANAGERS

Plays named or described below can be lawfully produced only by arrangement with the owners or agents thereof. This department is published in the Dramatic Mirror every first and third number of each month. Rates on application.

AT THE WHITE HORSE TAVERN, adapted from the German by Sydney Bessiefield. Alice Kaiser, 1402 Broadway, sole agent.

BUCKY SHARP, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

CAPRICH, for stock or repertoire. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

CHARITY BALL, comedy drama in four acts. By Nelson and De Mille; sole agent, Mrs. De Mille, Astor Theatre Building, New York City.

COWBOY AND THE LADY, THIR, by Clyde Fitch. Most successful Western play. Alice Kaiser, 1402 Broadway, sole agent.

CUTEST GIRL IN TOWN, comedy drama in three acts. Al Truburn, owner, 121 West 43d Street, New York City.

DISTRICT ATTORNEY, THIR, for stock and road tour. Harrison Gray Fiske and Charles Klein, owners; Alice Kaiser, 1402 Broadway, sole agent.

DIVORCE (Mrs. Fiske's version), for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

FRESHY MRS. JOHNSON, THIR, by Clyde Fitch. Alice Kaiser, 1402 Broadway, sole and exclusive agent.

FROM SIRE TO SON and all of Milton Nobles' plays and playlets. Theatre managers should demand written authority. Milton Nobles, 133 First Pl., Brooklyn, N. Y.

GIANT AMONGST MEN, A. A new four-act drama for stock or repertoire. Address the author and owner, A. A. Spaninger, Louisville, Ky.

GRAY RUBY, THIR, by Cecil Raleigh and Henry Hamilton. The best melodrama. Alice Kaiser, 1402 Broadway, sole agent.

IN SPITE OF ALL, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

LINCOLN (or Lincoln at the White House), a drama in four acts. Benjamin Chapin, author and owner, No. 556 West 188th Street, New York City.

MARIE DELOCHE, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

MARTIN OF THE LOWLANDS, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

MARY OF MAGDALA, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

MIRANDA OF THE BALCONY, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

MOTH AND THE FLAME, THIR, by Clyde Fitch. Alice Kaiser, 1402 Broadway, sole and exclusive agent.

MRS. TRENCHARD'S TRIUMPH, by Frank Wyatt, the successful comedy in three acts. Samuel French, 24 W. 23d St., sole and exclusive agent.

NEW YORK IDEAL, THIR, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

OTHER PEOPLE'S MONEY, also known as By Wits Outwitted. Author and owner, Edward Owings Towne, 74 Broadway, New York City.

RAKE OCCURRENCE, A. A new one-act comedy for stock or repertoire. Address the author and owner, A. A. Spaninger, Louisville, Ky.

TESS OF THE D'UNSEVILLERS, for stock and road tour. Harrison Gray Fiske, owner; Alice Kaiser, 1402 Broadway, sole agent.

THE WIFE, comedy drama in four acts. By De Mille and De Mille; sole agent, Mrs. De Mille, Astor Theatre Building, New York City.

TROOPERS BILLIE, an American military comedy drama in five acts, by Frederick Paulding. For stock or popular priced female star. Samuel French, 24 West 23d St., sole agent.

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## THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.75 per space line for thirteen times. Four lines smallest space taken.

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 MERRY BULLDOGS (S. W. Shuman, mng.?)  
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 SAM T. JACK'S (New York City 14-19)  
 SCRIBNER'S BIG SHOW (Sam Scribner, mng.?)  
 SEABEARS (Charles Arnold, mng.?)  
 STAR SHOW GIRLS (John T. Baker, mng.?)  
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 TROUBLE (C. M. Waldron, mng.?)  
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 TERRE HAUTE 12-30, Mattson, Ill., 21, Paris 22,

LES (Robert  
Kansas City 2

VANITY FAIR (Harry Hill, mgr.): New Orleans, La., 14-19.  
 WASHINGTON SOCIETY GIRLS (Low Water, mgr.): Montreal, P. Q., 14-19, Toronto, Oct. 21.  
 WATSON'S (W. B. Wilson, mgr.): St. Paul, Minn., 13-19, Des Moines, Ia., 20-26.  
 WORLD BEATERS (C. Herbert Mack, mgr.): Hot Springs, Ark., 13-19, Birmingham, Ala., 20-26.  
 YANKEE DOODLE GIRLS (T. W. Dinkins, mgr.): Des Moines, Ia., 13-19, St. Joseph, Mo., 20-26.

**CIRCUSES.**

MILLERS BROS.' 101 RANCH WILD WEST: ( ) of Mexico, N. Mex., 13-20.  
 RHODA ROYAL: St. Louis, Mo., 14-19.  
 SUN BROTHERS: St. Augustine, Fla., 15, Jacksonville, 13.

**BANDS.**

DAMROSCH, WALTER, AND NEW YORK SYMPHONY ORCHESTRA: Brooklyn, N. Y., 15, Philadelphia, P., 21, Washington, D. C., 22.  
 FISCHKE AND EXPOSITION ORCHESTRA: See Fischer, mgr.: Grand Rapids, Mich., 15, New York, N. Y., 16, Birmingham, Ala., 18-20.  
 HADERMANN CHICAGO ORCHESTRA, JEN. (H. D. Hademann, mgr.): Chicago, Ill., 13-19, Cincinnati, Wm., 20-26.

**MISCELLANEOUS.**

BUNKHEAD: Franklin, N. C., 15, Rockingford, 16, Monroe 18, 19.  
 CHAMPAIGN MME. (B. E. Johnston, mgr.): York, Pa., 15.  
 DUNCAH, MADORA (Chas. Frohman, mgr.): Brooklyn, N. Y., 15, Indianapolis, Ind., 17, Chicago, 18, Philadelphia, Pa., 21, Washington, D. C., 22.  
 FLINT, MR. AND MRS. HERBERT (M. L. F. Flint, mgr.): Peoria, Ill., 14-20, Boston Harbor, Mass., 21-25.  
 FONTINELLE (J. Farrel, mgr.): Brandon, Ont., 19.  
 GADSKY, MME. JOHANNA: Springfield, Mass., 15.  
 GANTHONY, ROBERT (William G. Gant, mgr.): Gannaco, Ont., 15, Niagara 18, St. Catharines, 17, Galt 18, Brantford 19.  
 NORWOOD'S HYPNOTISTS (B. E. Shelley, mgr.): Hot Springs, Ark., 7-25.  
 NEW YORK AMERICAN (Maurice F. Raymond, mgr.): South America—Indefinite.  
 RICHARDS (J. and A. Richards, mgrs.): Delaware, O., 14-16.  
 THURSTON, HOWARD (Dudley McAdow, mgr.): New Orleans, La., 15-20.  
 WINKLER, FANNIE BLOOMFIELD (Helen Paulina, director): Philadelphia, Pa., 18.

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**OPEN TIME.**

INDIANA—Franklin—Opera House, Dec. 26-31, 18-Feb. 18.  
 KANSAS—Wamego—Columbian Theatre, Dec. 1-18.  
 Jan. 1, 3-11, 13-31.  
 LOUISIANA—Bossier City—New Opera House, in Jan. and Feb.  
 MICHIGAN—Racine—Dea's Theatre, in Dec., and Feb.  
 Owens—Theatre, Dec. 25-Jan. 1.  
 NEW YORK—Amateur Opera House, Dec. Jan. 1, 9-14, 25-30.  
 Ashurst—Burris' Auditorium, in Dec. and Jan.  
 OHIO—Findlay—Gillette Theatre, in Dec. and Jan.  
 Napoleon—Opera House, in Dec. and Jan.  
 PENNSYLVANIA—Kutztown—New Auditorium, and Jan.  
 TENNESSEE—Dyersburg—Auditorium Theatre, Dec., Jan., and Feb.  
 WISCONSIN—Oshkosh—Grand Opera House, Dec. Jan. 2.

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**NOTES OF VARIOUS ACTIVITIES.**

More records are surpassed when Charles Champlin and his organization of repertoire to reach the live cities. Last week this company created the week's business record at the Academy, Newburgh, N. Y., beating the one he established two years ago. The organization is endorsed by Manager Fred M. Taylor, of that city.  
 Since the opening of the Valencia Theatre, Francisco, on Sept. 12, the stockholders have received a two per cent. dividend on Nov. 1, three per cent. dividend on Dec. 1.  
 The new up-to-date theatre is the house of O. H., which has been named the Williams' House. An opening attraction is wanted on a future Dec. 21.  
 Holiday dates, Christmas and New Year's, open in a number of the theatres of the Chicago, Harrington and Kindt Circuit. Terms and conditions are being made by the offices in the Opera House Building, Chicago, Ill.  
 Lawrence Hamilton has just returned to New having recently closed his engagement at the Valencia Theatre, San Francisco. He is at liberty for characters or juveniles.  
 Richard Mansfield, the Man and the Actor, Paul, recently played by Charles, at the New York City, is commencing a large tour. The book has been favorably reviewed by the press and is published to sell at \$2.00, net.  
 F. H. Campbell, manager of the Knoxville, Tenn., Opera House, has open time for dramatic pairs.  
 A location in the heart of Cincinnati, with a story building upon it, is offered as an excellent site. Particulars may be had of E. C.



# CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM**—JEFFERSON (R. S. Douglas, mgr.): Mary Shaw in "The Revelation" Nov. 30; fair co. and house. R. S. Douglas in "Our American Cousin" 30; excellent to good business. Rosabelle Brown in "The Girl Who Came to Supper" 30; excellent to good business. Howard Thurston 7-12. GAYETY (Harry Test, mgr.): Bowery Burlesques 30-3 pleased fair business. Around the Clock 7-12.

**MOBILE**—THEATRE (J. J. Thompson, mgr.): Al. H. Wilson in "When Did You Last See Your Father?" 7-12; fair to good business. Florence Gear in "Marrying Mary" 10. LYRIC (Helen Nephew, mgr.): Delmore and Darrel, Helen Nephew, and company. 7-12. Florence Gear in "The Girl Who Came to Supper" 30; excellent to good business. Around the Clock 7-12. This engagement is under the management of Manager Nephew.

**MONTGOMERY**—GRAND (Hirschler Brothers, mgr.): The Runaways Nov. 30 pleased fair house. Cohen and Harris Minstrel 10. The Devil 10. E. H. Wilson 11. MAJESTIC (W. E. Couch, mgr.): Week 30-3; Decker and Mack, Mary Ann Brown, and Arthur Decker pleased small business. Vandeville 7-12.

**UNION SPRINGS**—ELLY OPERA HOUSE (Henry J. Rosenthal, mgr.): Matinee 27; small house; pleased. Temple Quartette 20. Simon-Pass co. (J. J. Couch) 7. J. A. Cohen's Minstrel 8.

**SHELBA**—ACADEMY (William Wilby, mgr.): The Devil 7. The Runaways Nov. 30, closed a week's engagement Nov. 30-3, pleasing good business.

**ANNISTON**—NOBLE STREET (A. R. Noble, mgr.): Florence Gear in "Marrying Mary" 17. Paul Gilmore in "Boys of Co. B" 22.

**DENVER**—BLANCK (Smith and Selby, mgr.): The Runaways 2; pleased a good house. Florence Gear in "Marrying Mary" 14.

**TALLADEGA**—ELKS THEATRE: The Traitor 3; excellent, to good house. Faust 10.

## ARKANSAS.

**LITTLE ROCK**—THEATRE (R. S. Hamilton, mgr.): C. T. Taylor, mgr.: Lena Rivers 3; poor performance and business. Revelation 4; good performance, to light business. Tim Murphy 3; good, to fair business. The Flower of the Branch 9; pleased large audience. Flower of the Branch 8; fair. Under the Greenwood Tree 3. Stubbins Ciderella 10. Adelaide Thurston 11. 12. Great Divide 10. My Wife's Neighbor 23. Glenshaw 34. Faust 23. Opium Plant 20. Southern 20. Mill 20. J. A. Yankov, Drummer 2. Paul Gilmore 2. MAJESTIC (Frank S. Harris, mgr.): Billy Morris and Sherwood Sisters, Mr. and Mrs. Ellsworth, Lela and Clifton, Bowen Brothers, the Schaefer-Wheeler Trio, Ardine Brothers, and Blanche Wayne.

**FORT SMITH**—GRAND (C. A. Lick, mgr.): Morgan Stock co. Nov. 30-3; fair business. The Woman Against Woman, in Dixie's Land, and Hearts of Kentucky pleased good business. Tim Murphy in "Opium Plant" 4 to fair business. U. T. C. 3; poor house. The Flower of the Branch 9. A Stubbins Ciderella 11. Under the Greenwood Tree 12. Adelaide Thurston 14. Parfetti 15. LYRIC (W. B. Russell, mgr.): Trizella and Robinson, Grace Dodd, Irene Swan, Howe and Clifton, and Lyric 30-3. Miller's trainees, Grace Dodd, and Lyric 30-3. Leonard the Devil, Patricia, and Lyric 30-3 to large business.

**JONESBORO**—EMPIRE (J. J. Sinclair, mgr.): Flower of the Branch 3; pleased. Elks Memorial 6. Harris-Grimes Stock co. 7-12. Morgan's Minstrel 14. Isle of the Lilies 10. E. H. Wilson 10. Lily and the Prince 17. U. T. C. 10. Jewell-Kelly Stock co. 21-23. Wash-O-La co. 21. The Old Clothes Man Jan. 1. At the Old Cross Roads 5. Yankee Drummers (Lyman Twins) 4.

## CALIFORNIA.

**SAN BERNARDINO**—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Louis James in "Peer Gynt" 4. Just Out of College 7.

## COLORADO.

**GREENLEY**—THEATRE (W. F. Stephens, mgr.): Richard Joy Nov. 18; poor, to fair business. Hi Henry's Minstrel 24; mediocre, to good house. The Jeffersons in "The Rivals" 5; good co. and business. The Wolf 12. BLOU (Sam Hoffman, mgr.): Hart and Mack 23-25. The Ferrari 20-22. Mr. Weaver 30-3; business good.

**COLORADO SPRINGS**—GRAND (S. N. Nye, mgr.): Ben Hur Nov. 30. 1; three S. R. O. houses. Brewster's Millions 7; good business; pleased. B. H. (local) 10. 11. The Honeycombers 12.

**ASPEN**—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Max's New Husband 15.

## CONNECTICUT.

**HARTFORD**—PARSONS (H. C. Parsons, mgr.): Joe Weber and his co. kept a large audience in good humor 3. The Metropolitan Yiddish co. drew its customary top-heavy audience 4. Girls was well received by good audience. Large audiences witnessed The Witching Hour 7. In which John Mason as star does his usual effective work. Otis Skinner in "The Honor of the Family" 9 was greeted by a very large and cultured audience; in a speech Mr. Skinner spoke of one time when yet in his teens he edited small weekly paper owned by the late Eugene Japan, who afterwards became a member of Daly's Stock co., and while acting in the capacity of editor, he one day gave employment to a rather awkward young man, who applied for position as type setter. Soon after Skinner entered the profession and the young printer had passed out of his mind. Several years later, Mr. Skinner was playing a London engagement with Daly's co., and one day when striding in Hyde Park he ran across the type setter who had been making progress, too, in the world, and it was then Vice Consul Penfold of the United States to London.

**BRIDGEPORT**—SMITH'S (Edward C. Smith, prop.): A. E. Culver, mgr.: Four very large and pleased audiences saw The Merry Widow 3-5. Polly of the Circus delighted two audiences 7-8, and Fay Wallace was a captivating Polly. Otis Skinner in "The Honor of the Family" 10, followed a single interpolated evening of motion pictures. John Mason in "The Witching Hour" 11. Eddie Fay 12. In Mr. Hamlet of Broadway, Lena Rivers 14. The Girl Who Came to Supper 15. The Rays in King Casey 17. POLY (S. E. Poll, prop. and mgr.): Birdland, Three Keatons (they make it five at matinees), Ben Byer and Brother Roberts, Hayes and Roberts, Morvisey and Ayer, George Armstrong, Howard's parties, and the electrograph 7-12. Sharp Brothers, Six Dusky Belles 14-10, and the clear played out Howard and North skill, Back to Wellington; capacity continues. It took a good while for vandeville to catch on here, but it's a chronic state now.

**WILLIAM P. HOPKINS.**

**NEW HAVEN**—HYPERION (R. D. Eldridge, mgr.): The Wolf 7-9; fair business; fine co. Eddie Fay in Mr. Hamlet of Broadway; poor business; excellent co. Otis Skinner in "The Honor of the Family" 12. GRAND (J. H. Wilkes, mgr.): Nell Burgess in "The County Fair" 7-9; good business; usual co. John and Emma Ray in King Casey 10-12; big business; pleased. Hello, Bill, 17-19. Billy, the Kid, 21-23. POLY (S. E. Poll, prop. and mgr.): F. J. Windisch, mgr.: Joseph Hart's Bathing Girls, with Will Philbrick and Pearl Hunt, generous crowd. Martineau Macmillan Ed Gray, the tall tale teller. Others were: Robert's animals, the Angelus, introduced by the Village Choir; Howard and North in Back to Wellington, and the Fred St. Oge co.

**E. J. TODD.**

**WATERBURY**—POLY (Harry Parsons, mgr.): Maria A. Reilly co. in A Shadow of Paradise 3; pleased a fair sized audience. Joe Weber and his excellent co. in The Merry Widow and the Devil 4; good business. Human Hearts 5; two performances, to good business. Polly of the Circus 10. The Rays in King Casey 15. JACQUES (D. L. McNamara, mgr.): Al. Leech and the Three Rosebuds, T. Roy Barnes and Beanie Crawford, Koney, McGahan and Platt, Gertrude Shipman and co. in Walter a Cock, the Village Choir, the Village Choir, the Village Choir, and the Village Choir.

**WATERBURY**—LOOMER OPERA HOUSE (John A. Gray, mgr.): The Garden Party (local) 3. Washburn and Cohen's Pearly Crown 10-12. Stanley J. H. Gray put on moving pictures, with Ben Johnston, rule sadder, 3-5, to big returns; he will continue in dark nights during season with moving pictures and vaudeville. SCENE (Pickett and Halley, mgr.): Robinson, the Handkerchief King, and Le Belle Laura 7-12. ELITE (James G. G. and Charles Wheeler, mgr.): Cuckoo's Nest 7-12; pleasing audience. BLOU (Harry G. G. mgr.): Wesley Norris and Stella Wilby in capacity audience. Roy Britton (return) sings old songs; warmly greeted.

**NORWICH**—BROADWAY (Fra W. Jackson, mgr.): Burr McIntosh 4; matinee and night, pleased small audience. The Life of an Actress 7 drew well and pleased the gallery by its exciting situations, which was well acted by a competent cast. The Sensation Vaudeville co. 14. 15. SHEDDY'S: Gertrude Dudley co. in The Rehearsal held the bill week 7. Others were: Roscoe and Simma, Max Hart, Kenard Brothers, and new and interesting pictures; business good.

**NEW BRITAIN**—BROADWAY LYCEUM (T. J. Lynch, mgr.): The Witching Hour, with John Mason, 9; very worthy presentation; capacity; pleased. Myrtle-Harper Comedy co. 14-19. KENNY'S (Charles J. Miller, mgr.): Bill and Mary, 7-12. Incidental Astoria Sisters and James Duval, Two Black Dragons, Rowland, Travers and co., Dora Felder, Three Daring Girls, and motion pictures to good returns.

**NEW LONDON**—LYCEUM (Fra W. Jackson, mgr.): Girls 2; to excellent business. The Life of an Actress, matinee and night, 3; to good business. Washburn, Blake and Cohen's Vaudeville and Circus 17-19. Edward Vroom in The Luck of McGregor 25. BLOU (Hansel Carter, mgr.): Tony Williams and Ethel Rose in The Broadway Bandbox, Mae Crocker, Palmer and Lewis, Elmer and pictures, to good business.

**MERIDEN**—POLY (William Black, mgr.): Burr McIntosh 4; poor business. Imperial moving pictures 5 to good business. Harcourt Comedy co. 7-12. First half in The Detective, The Dens of New York, The Gambler, Wife, and The Devil; good business; pleased. Lena Rivers 12. Humano talking pictures and vaudeville 14-19.

**WINSTED**—OPERA HOUSE (Parsons and Morris, mgr.): Mills R. Morton, local mgr.: Imperial moving pictures 4. When Nightingale Was in Flower 5; pleased small audience. Rivers 8; fair, to small business. The Great Divide 11.

**MIDDLETOWN**—MIDDLESEX (Henry Knell, mgr.): John Mason in The Witching Hour 10 to capacity; pleased. Polly of the Circus 11, 12 satisfied three good audiences.

**DANBURY**—TAILOR'S OPERA HOUSE (F. A. Sheara, mgr.): Lena Rivers 10. The Great Divide 12.

## FLORIDA.

**JACKSONVILLE**—AIR DOME (Mr. Clark, mgr.): Excellent, to good business. DUVAL (James Burdette, mgr.): George and Betty, 30-3; 1; pleased a small audience. E. H. Wilson in Lord Dundreary 5 to S. R. O.; delighted. Paul Gilmore in Boys of Co. B, Al. H. Wilson in When Did You Last See Your Father? 10. ORPHEUM (W. D. Baldwin, mgr.): Baldwin-Melville in The Bishop's Carriage Nov. 30-2 and Man from Mexico 3-5; this co. opened this cozy little theatre under its new management and was a pronounced success in every way. Famous players in The Man on the Box 7 and Thelma 10-12.

**PENSACOLA**—OPERA HOUSE (John M. Cox, mgr.): Cohen's Minstrel 3; top-heavy house. Al. H. Wilson in When Did You Last See Your Father? 4; fair business; pleased. The Devil 8. Marrying Mary 9. E. H. Wilson in When Did You Last See Your Father? 10. ORPHEUM (George W. Vucovich, mgr.): Week 7-12. The Tramp and Jolly Girl and The Bowers Boy and Quakeress. RIJOU: Andy Rankin, monologist; Odell and Gilmore, and the Norwoods 7-12.

**GAINESVILLE**—BAIRD (Louis Kaldwell, mgr.): E. H. Wilson in Lord Dundreary 3; good business; pleased large house. Mabel Paige co. in Fox Liberty and Love, At Oxy Corner, and Bow Flipper Was Flopped 3-5 delighted large house. Paul Gilmore in The Boys of Company B 8; excellent, to record-breaking house. Manhattan Opera co. 10.

## GEORGIA.

**ATLANTA**—GRAND (H. L. and J. L. De Giv, mgr.): Honeyboy Minstrel 2, 3; good co. and business. Florence Gear in "Marrying Mary" 4, 5; fair, to good business. E. H. Wilson 9, 10, in Richard Lovelace and Lord Dundreary. Paul Gilmore in "The Boys of Co. B" 11, 12. The Devil 14. LYRIC (H. L. De Giv, mgr.): Joe Morris in Too Many Wives 7 to fair business. RIJOU (H. L. De Giv, mgr.): Duke and Duchess 7; fair co. and business. Next week, World Resters. ORPHEUM (Vivian Whitaker, mgr.): Kattie Barry, Mabel Curley, Herbert Bremont and co., Carroll Johnson, Herbert the Frog Man, Three Nassaros, Earl Allen and co. in The Traveling Man, and Weber-Rush-graph week 7 to fine business.

**MACON**—GRAND (E. M. Horne, mgr.): Florence Gear in "Marrying Mary" 2; pleased large house. E. H. Wilson in Lord Dundreary 4; excellent, to large house. The White Horse, The Circus Girl 7, 8, with matinee. Al. H. Wilson in When Did You Last See Your Father? 9. Paul Gilmore in The Boys of Company B 10. The Devil 11. Too Many Wives 15. LYRIC (Frank and Herbert, mgr.): Al. J. Wayne, Ockley in John Ringling's picture. After a Husband, and Pathe's pictures pleased.

**ATHENS**—COLONIAL (Gortatowsky Brothers, mgr.): A. J. Palmer, mgr.: Morrison's Faust 2; fair, to small house. Florence Gear 3; excellent, to good business. Melvyn-Merrill Comedy 4; poor, to fair business. Under the Greenwood Tree 5; small house. The Devil 10. Too Many Wives 10. East Lynne 21.

**SAVANNAH**—THEATRE (W. R. Seewald, mgr.): Paul Gilmore in The Boys of Co. B 5; pleased fair business. E. H. Wilson in Richard Lovelace 7; crowded house; fine business. The Devil 9. Al. Wilson in When Did You Last See Your Father? 11.

## IDAHO.

**BOISE CITY**—PINNEY (James A. Pinney, owner: Walter Mendelshon, mgr.): Murray and Mack 1; co. have good business and pleased large audience. The Artist Trio 2 (Y. M. A.); good house; pleased. Willard Mack in On Parole 3; splendid, to light house. TURNER: Della Fringle Stock co. (indefinite); splendid business. ORPHEUM (W. George, mgr.): Under the Greenwood Tree 7; improving. ITEM: Charley Pyle, manager of Marguerite Fisher co., here four years ago, paid as a visit.

**WALLACE**—MASONIC TEMPLE (C. A. Keating, mgr.): Florence Roberts in The House of Bondage 2; pleased good business. The Devil 3; fair, to good business. Hip, Hip, Hoory 8. Babes in Toyland 9. Theodore Lorch in The Lieutenant and the Cowboy 17. Shore Acres 23. Thomas Jefferson in Rip Van Winkle 20. A Millionaire Tramp Jan. 1.

## ILLINOIS.

**PEORIA**—GRAND (Chamberlain, Harrington and Co., mgr.): S. R. Harrington, mgr.: The Devil 3; solid house; pleased. Paid in Full 4, 5; good business; delighted. An Orphan's Prayer 6; excellent, to fair business. The Three Twins 8, 9; large attendance. Girls 11. Mary Irwin in The Mollie and Mrs. Peckham's Carouse 12. The Flaming Arrow 13. Four Cohans in The Yankee Prince 14. The Flinta (hypnotists) 15-19. MAJESTIC (National Amusement Co., mgr.): Charles Ramsey, mgr.: Ben Hendricks in Tom Yonson 3; business good. Robert Gaillard in Straightaway 6-9; packed house; pleased. A Message from Mars 10-12. George Sidney in Busy Laxy's Boodle 13. Ward and Vokes in The Promoters 14-19. DUCHES STREET (mgr.): Week 7-13 John McVeigh and Four College Girls, Lamb's Manikins, Alto Yolo, Minnie Westhouse, Jimmie Rowland, Connelly and Webb, Maxine's Living Art Studios, and a good co. Mary Irwin in The Mollie and Mrs. Peckham's Carouse 12. The Flaming Arrow 13. Four Cohans in The Yankee Prince 14. 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E. PROCTOR, FRANK LEE, FRANCES HAZOR and  
Will H. Fox, Boothblack Quartette, Piano, and  
trophograph to capacity business. Week 14 The



**THIBODAUX, LA.**—Lachman Carnival company  
week Nov. 30; business good. Francellias and co.  
strong set the *Centaurus* ball.



The company formed recently by John W. Gates that includes Chicago and Pittsburgh capitalists, has bought 101 Ranch including the stock and outfit of the Wild West organization controlled by Miller Brothers, the ranch owners. The ranch includes thousands of acres near Miles, Okla., which will be the winter quarters of the \$2,000,000 circus that Mr. Gates and his associates are to send on the road next season.



VAUDEVILLE.

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## ETHEL MAY

"THE MYSTERY GIRL"

Route-Week Dec. 14, Grand Theatre, Marion, Ind.

JACK ALLEN, Mgr.

WILL M.

(Member V. C. C.)

BLANCHE

## CRESSY AND DAYNE

IN VAUDEVILLE PLAYING "CRESSY SKETCHES"

From Squire Tappan's Diary:—I presume I'd made more money if I'd got married; but I wouldn't had any more.

### AMONG AGENTS AND PRODUCERS.

Louis F. Werba and Julian Mitchell to Put On Novelties.

Louis F. Werba and Julian Mitchell have in preparation a series of one-act musical comedies and dramatic sketches that they intend to put on in vaudeville. The first one is to be called Spirit-Land, and will have a large cast and a chorus of fifteen girls. It will be produced early in January under the personal supervision of Mr. Mitchell. One of the ideas of the producers is to eventually join several of the sketches into one big musical production.

Ruth Richmond, who has been playing in The Man of the Hour, will soon produce a new sketch named The Call of the Heart, which will require a cast of four people.

Ed Gallagher has resigned from the White Rats because of possible complications that might arise owing to the fact that he is both actor and agent. As an agent, in conjunction with Joe Wood, he has been very busy of late, and the fine new offices of the firm at 1358 Broadway show every indication of prosperity.

R. A. Rolfe's Ten Dark Knights opened in Dublin on an all-American bill, and scored a tremendous hit, being immediately booked up solid. The Colonial Septet followed the Dark Knights the next week and duplicated their success.

Mudge and Prouty have received word that Kendall Weston has scored a success in the high-class dramatic sketch, What Money Can't Buy, written for Mr. Weston by Edward F. Payne.

Mr. Weston opened in New England and will probably be seen in New York in the near future. Mrs. Joseph Physloc is the authoress of a new musical comedy sketch that will have seven big scenes, painted by Mr. Physloc. The piece requires a large cast.

Harry Walton and Lew Morton have joined hands in Europe as producers and have six acts in running order. When last heard from Mr. Walton was on his way to Paris to supervise the staging of the tour.

Israel Zangwill's one-act play, The Never-Never Land, was produced at the Majestic, Chicago, last week. Mr. Zangwill's summary of the play is as follows: "At the moment of death the dying sometimes see, and live over again, a tragic event in their lives. Upon this basis I have built up this weird dramatic situation, in which a vision that comes before a dying woman is shown upon the stage, and the eventual happening of her past, enacted half a century before the curtain rises, is again revealed to her in all its dramatic and passionate intensity."

Carlyle Moore and company will open in Mr. Moore's sketch, The Man's the Thing, at Pittsburgh, next week, and after that engagement will go direct to Spokane, Wash., opening Jan. 3. They will not return to New York until March.

Frances Gerard, the soprano, has just finished a twelve weeks' engagement over the Mosart Circuit, and is now playing the new Canada time. Miss Gerard will come back to the Mosart houses after Jan. 1.

Bradley Martin and company, including Jessie Courtney, produced their new act, I'll Never Be Jealous Again, at Harrisburg, Pa., Dec. 11. They will get it in shape for the "big time" at New Brunswick this week.

J. C. Nugent, assisted by Grace Fertig, appeared at the Fifth Avenue Theatre Dec. 13 in The Rounder, which has not been seen in New York since its first production some years ago. Although opening the bill under adverse circumstances, it received two curtain calls. As a laugh-producer and at the same time as a sketch of artistic merit The Rounder is of a high order. Mr. Nugent's quiet comedy strongly reminded one of the work of William Collier. The support of Grace Fertig is admirable.

Charles Horwitz is one of the busiest sketch writers in the country to-day. He has recently completed the following new sketches: One for Mr. and Mrs. Mark Murphy, entitled The Resurrection of Clancy; The Money Game, for Mrs. James Richmond Glenroy, who is supported by Charles Burrell; Duffy's Ride, for James F. Leonard; Widow Casey, Laundry Lady, for Stein and Earl, and others, including one for Al Lester and company.

The following acts were sent out from the Independent Booking Office last week: The Four Nightingales, Garland and Gaden and Laura Lorraine, Neapolitan Opera Four, Fielding, Fisher and Fielding, Harry Holman and company; Wilbur Amos, Four Stagpools, Hanlon's Fantasma, with Alfred, Fred and William in their farcical pantomime, Fantasma-Supercalifrag; Don Leno's Ten Happy Youngsters, Four Musical Kieles, Al. Cammer, company, Lester Brothers and Creighton, Sisters (five people), May Ward and her Eight Dresden Dolls, Solisell, Meers and Adolph, and Keno, Welsh and Melrose.

William S. Cleveland is branching out in earnest. The latest department added to his Prudential Vaudeville Exchange in the Knickerbocker Annex is the William S. Cleveland Theatrical and Vaudeville School. Mr. Cleveland announces that artists of world-wide reputation will be in charge of every department, and that it will aim to help professionals as well as develop deserving amateurs. Sketches, songs and other material for vaudeville performers will be prepared to order. Altogether the school promises to be a distinct innovation. It is positively stated by Mr. Cleveland that no mere stagestruck cranks will be accepted as pupils. All must qualify before being taken in.

Jesse L. Lasky's latest offering is Ruth Allen and Her London Journalists, being shown for the first time in New York this week at the Colonial. Miss Allen, who has been seen in some big productions, plays an American newspaper writer. There are several new songs used in the act.

### VAUDEVILLE JOTTINGS.

The Rooney Sisters will sail for England in April to play in a big production called Jack and Jill. They will be the only American performers in the piece.

Several young theatrically inclined people of Harlem have organized the Rosebud Club, and have established rooms at 101 East 103rd Street, where visitors are always welcome. Among the members are Irving Spellman, monologist; Blits and Ott, Dutch comedians, and Evans and Lee, known as the comedy kids.

Bernard Ulrich, manager of the Loric Theatre, Baltimore, recently applied for a permit to give Sunday concerts at his house, but the request was refused by the Police Board.

Lee Donnelly, the Philadelphia reporter-monologist, has been booked for the Orpheum Circuit.

Joseph A. Diemer, who is playing in the West, supporting Alice Mortlock, was made a member of the T. M. A. in Seattle Lodge, No. 62.

W. J. Churchill's Happy Valley Minstrels, touring England, are made up with brown instead of burnt cork.

Frank A. Ferguson is the pioneer on the Southern circuit in a serious dramatic playlet. He is appearing in his own one-act drama, The Ace of Trumps, in Alabama, Arkansas, and Texas, and audiences, press and managers express approval. In theatres where comedy and farce only have been played, Mr. Ferguson

In a Class by Himself!

## HARRY Le CLAIR

America's Famous Merry-maker

Playing "THE DEVIL"

IN VAUDEVILLE

## JAMES MADISON

Author of the famous Madison's Budget, and whose vaudeville material has been endorsed by foremost artists the world over, writes to order all kinds of original sketches, monologues, farces, songs, etc. Work of the highest standard only. 1122 Broadway, N. Y.

(10 A.M. to noon and by appointment). Phone 1823 Madison MADISON'S BUDGET, No. 11; on sale. Price \$1.

## Charles Horwitz

Sketches from the Pen of Horwitz are the best in Vaudeville. His record speaks for itself. Over One Hundred hits now playing. Order that Sketch, Playlet, Song Monologue or Farce from

CHARLES HORWITZ

Room 315, Knickerbocker Theatre Building 1402 Broadway, New York

## FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch. Lewis McCord's "Welly Jones' Scoop," Berlin & Elwood's "The Girl From Youkers," Hallen & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSSES.

Address 111 Fifth St., S. E., Washington, D. C.

## The Johnson Students

"Clubmaniacs"

IN ONE VELL

Address PAT CASEY

## WANTED

A Comedy Sketch Team.

A singing sketch; operator with own lantern, and a good novelty for road tour. State lowest salary in first letter, confidential. Address

ANNA EVA FAY, Watertown, N. Y.

## 25c. FOR 6 SKETCHES,

a one-act play, 4 monologues, 7 parodies and jokes, gags, patter, etc., in great abundance. Order this humor, pathos and thrills for a quarter! All new and right up to the minute.

Edward L. Gamble, Playwright, East Liverpool, O.

## 1 SKETCHES For VAUDEVILLE Work

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 364, Brooklyn, N. Y.

## KATIE BARRY

San Francisco, July 12, 1908. Orpheum Circuit.

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ARMSTRONG, JAS. J. 1416 Broadway, New York

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BUCKNER Room 718, 1128 Broadway, New York

GUS EDWARD'S ENTERPRISES 1512 Broadway, New York

GALLAGHER &amp; WOOD 1236 Broadway, New York

GRAY, THOS. J. Room 727, 1128 Broadway, New York

HART, JOSEPH New York Theatre Bldg., New York

HOMANS, GEO. 1128 Broadway, New York

KELLER, EDW. S. 1128 Broadway, New York

LASKY, JESSE L. Hudson Theatre, New York

LEO, JOSEPH J. Dewey Theatre, 190 E. 14th St., N. Y.

LEWIS, DAVE 1416 Broadway, New York

LOVENBERG, CHAS. Keith's Theatre, Providence, R.I.

MARINELLI (L.M.) N. B. Suite 912, 1128 Broadway, New York

MASON, JACK (Producer) Hotel Flanders, N. Y.

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WEBER &amp; ALLEN 1451 Broadway, New York

WESLEY &amp; PINCUS 1416 Broadway, New York

is meeting with close attention and genuine applause. Lillian Woodward is playing the role made famous in vaudeville by Rose Coghlan.

## ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

## Nan Engleton

VAUDEVILLE

New Act in Preparation for Next Season.

## MAYME REMINGTON

And Her PICKANINNIE MINSTRELS

An Original Comedy, Staged by Myself—MAYME REMINGTON

Copyright applied for.

Permanent address, Hotel Gerard, 46th Street, New York.

MONDA

RAYMOND

## GLENDOWER AND MANION

Present A CHRISTMAS ON THE CONSTOCK

By HARRY D. COTTRELL.

A POSITIVE SUCCESS.

## VALERIE BERGERE

And Her Company

Repertoire of Playettes

Play "United" Time

HAVE YOU SEEN THE CASH REGISTER THAT

## Harlan Knight & Co. uses "The Chalk Line"

It's one big scream, the only one of its kind made. If so you have got to show me.

I'M FROM INDIAN

BY GOSH

"The Chalk Line" by Una Clayton.

S. A. PECK, Manager.

Direction E. S. Keller.

"Zit," in New York Journal, Nov. 7, 1908, said:

"If anybody will show me a more honest, upright, full-fledged, non-explosive, original and all-at-home comedian, than

## JAMES HARRIGAN

I will present him with a diamond pin."

## Sage MIDGELY and CARLISLE Gertie

IN VAUDEVILLE

Dec. 14, Majestic, Milwaukee, Wis.

Dec. 21, Haymarket, Chicago, Ill.

## JOE, MYRA, BUSTER, JINGLES, LOUISE KEATON

Myra is drinking Sherry, while Joe has a Tom and Jerry; Buster is drinking October Ale and shouting "Hoch der Gerry."—BUSTER.

Will be at home, Ehrlich House, 229 W. 29th St., two weeks, Dec. 14 and 21.

EDDIE KELLER, Agent.

## BAILEY and AUSTIN

STARRING IN THE TOP O' TH' WORLD

## JAMES. J. MORTON

Actor on the Stage Platform

Member V. C. C.

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A Singer of good songs—and sometimes working at it

## Francesca Redding and Co.

In the success of the season

"HONORA"

By Chas. Lee Colder

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## THOS. J. RYAN —RICHFIELD CO.

Booked Solid This Season

In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

## UNA CLAYTON and CO.

THE DAINTY COMEDIENNE

Presenting the Season's Best Novelty,

"HIS LOCAL COLOR"

(By MISS CLAYTON)

Author of Edna Phillips' "Lost a Kim," "The Chalk Line," Harlan Knight & Co.; "Patsy's Scoop," Fanny Ferris & Co. "The Devil," Robert Keggert; "The Dramatic" (new) and "A Corner in Hair," Howard Truettell.

## W. S. CLEVELAND'S PRUDENTIAL VAUDEVILLE EXCHANGE

Suites 632-634-637 Knickerbocker Theatre Building. 1402 Broadway, NEW YORK

We book Theatres, Clubs, Parks, Fairs, Rinks, Circuses, Airshows, Picture Houses. Treat All Artists. Control 500 Acts.

OUR EFFICIENT SERVICE INSURES SUCCESS OF YOUR ENTERPRISE. ARE ANYBODY NEW DEPARTMENT Theatres, Parks, Fairs, Rinks, Circuses, Airshows, Picture Houses. Treat All Artists. Control 500 Acts.



**THE MIRROR is the Official Organ of  
THE VAUDEVILLE COMEDY CLUB****ALBERT BELLMAN AND HIS PARTNER MAKE A  
HIT IN LONDON.**

**Not Will Taken In for Speeding—Crazy, Reads New  
Haggerty Sketch for Ryan—Homer S. Mason  
Has a New Act—Morton Will Not Take Com-  
pany on the Road—Bert Levy G. Home Again  
—Zillah Covington Makes a Hit in the East—  
John Hyams' Little Daughter Makes a Joke.**

Albert Bellman and his clever partner, Lottie Moore, after a long and successful tour of the English provinces, have finally reached London, and from reports received have made an impression that will enable them to book as far ahead as they please. The portion of their sketch that shows the stages of human life is singled out for the highest praise by the critics, who speak of the act as one of the best that has ever been sent over from America.

William Robyns and Mrs. Robyns have been booked for a long tour of the West in connection with the Defence, which will carry them into next summer. Next season they expect to star in a play by Mr. Robyns built around the sketch with which they have been so closely and successfully identified for several seasons.

John Hyams is justly proud of the accomplishments of his little daughter, whose mother is known to theatregoers as Lella McIntyre. The youngster is a great pet of those with whom she comes in contact and she made such an impression upon Mable Russell that the comedienne presented her with a very handsome doll, which was promptly named after the donor. One day recently at the Colonial, where her parents were playing, little Miss Hyams was standing in the wings hugging her treasure, when Alice Lloyd stopped and asked her the name of her pet. She thought for a moment and seemed puzzled, whereupon her mother prompted her with the name "Mable." "Oh, yes," she piped up. "I know, her name is Mable Sugar." This little incident has suggested the title for a new song which will be written, composed and sung by Eddie Leonard. It will probably be called "My Mable Sugar Babe."

R. G. Knowles, in a recent issue of the Birmingham (England) Mercury, had an article entitled "Why the Suffragists Should Employ the Unemployed." He discusses the question fully and fairly, and says among other things: "I have heard it said that a comedian never takes any interest in public affairs. Here again, public opinion is wrong. We have to it is an important factor of our profession to keep up to date and crack a joke upon one or all of the current questions of the day. Nothing has interested me more than the 'Votes for Women' campaign and the unemployed question. If the women, with the assistance of the unemployed do reach their goal, they must be satisfied. They may be entitled to vote, but we do not want them in Parliament; we must not risk a further increase of their power. The counsel of woman is always welcome, but she must never be allowed to rule." Mr. Knowles arrived in New York last week, and opened yesterday at Blancy's Lincoln Square.

Although Homer B. Mason and his wife, Marguerite Keeler, are at present out of vaudeville, as Mr. Mason is starring in A Stubbish Cinderella, it is apparent that these popular players are constantly on the lookout for a good vaudeville vehicle, even if they have to keep it in their trunk for future use. At any rate, they have accepted a new sketch by Porter Emerson Browne, which they hope to produce early next season. This sketch calls for seven people, and will be more pretentious than any of Mr. Mason's former efforts in this field. The production, it is said, will cost \$2,500, and will be worked out on unique lines. In it Mr. Mason will surprise his vaudeville friends, who have always seen him in character work as a burglar or a politician, by playing a straight light comedy part. Miss Keeler will appear as a stunning college girl.

James J. Morton has given up the idea of taking a vaudeville company through New England. He may go to London in February for a pleasure trip, and if he thinks his work will suit the English audiences after he has looked them over he may try his luck in one of the big halls.

Harry Watson, after a long rest caused by the accident to Mrs. Watson last Spring, made his reappearance at the Orpheum, Boston, Dec. 7, in a Dutch comedy act.

Zillah Covington, of Covington and Wilbur, recently elected a member of the Comedy Club, is scoring a big success in the East with his act. For Her Sister's Honor. The act was brought East by Ed Gallagher because of its big hit in the West. Both Covington and Wilbur are versatile character people. Mr. Covington plays four characters, and Rose Wilbur three. They are all distinctly different and have brought forth unlimited praise and comment from the press and public.

Will M. Cressy paid a visit to Thomas J. Ryan at Hammerstein's one evening last week and read to Mr. Ryan the new Haggerty sketch (the fourth of the series) that Cressy has just finished. It is called Mag Haggerty, M.D., and deals with the further adventures of Mike Haggerty and his daughter Mag. Ryan says that Cressy's reading of the sketch caused him to break forth into loud laughter dozens of times, and Cressy doesn't pretend to be able to out on the shadow of an Irish brogue either. The act will not be produced until next season.

Bert Levy arrived here on Friday on the Lusitania and will fill a number of engagements before returning to London.

Joe Keaton and his family spent last week at Poll's, Bridgeport, Conn., and the local papers carried several interesting stories of "Buster," "Jingles," and "Lottie."

Frank Otto received a telegram on Saturday telling him of the death of his father in Boston, and left for home on the afternoon train.

Nat M. Willis invited Mabel Hite and Mike Donlin out for a spin in his automobile on Saturday night, and when they were passing through Times Square Willis was arrested for speeding. He was arraigned before Magistrate Krotel on Sunday morning, and the policeman being unable to say just how fast Willis was going the comedian was discharged. Mr. and Mrs. Donlin were in court and helped to keep Nat from getting stage-fright during the proceedings.

John W. World has forwarded to THE MIRROR a batch of clippings that speak in the highest terms of the work of World and Kingston. They are from papers published in Norfolk, Va., dated Tuesday, Dec. 8.

Keller Mack writes: "The entire comedy portion of Keith's, Columbus, week of Dec. 7 was made up of members of the V. C. C., and just a few old-timers, too: Ward and Curran, Finley and Burke, Quinlan and Mack, and J. Francis Dooley. The last named is not a member as yet, but soon we hope to see his name on the roll. Business of course just before the holidays was not quite as good as usual, and the audiences were a little chilly. Can you imagine 'Pop' Ward getting back at them in his inimitable manner? Folks laugh and all were sorry to see the end of the week come. Whenever you play on a bill with members of the V. C. C. it is a positive guarantee that you will have a pleasant week, whether the audiences are cold or not. Who made the hit of the show? There were no hits, everybody went fine."

Harry Carson Clarke has secured three new sketches and is having them copyrighted. As soon as he receives the official papers he will announce the titles of the plays.

**THOMPSON BEGINS REHEARSALS.**

W. H. Thompson returned yesterday from a brief vacation at Atlantic City for his final rehearsal of Mr. A. Conan Doyle's one-act play, Waterloo, that he will present at the Victoria Theatre next week. A member of Mr. Thompson's supporting company in this production is Evanston Irving, brother of Mabel Irving, who returns to the stage after an absence of several seasons.

**THIS WEEK'S ATTRACTIONS.**

**KEITH AND PROCTOR'S FIFTH AVENUE.**—Thomas W. Ryan and company, Walter C. Kelly, Valeria Suratt and William Gould, Padgett Orchestra, Lowande's Circus, Brown, Harris and Brown, Annette Kellerman (fourth week), Hoot and Lee, the Labakans.

**KEITH AND PROCTOR'S 125TH STREET.**—Mabel Hite and Mike Donlin, Will M. Cressy and Blanche Dayne, Sidney Dore and company, Charlie Hayes, A Night with the Poets, Clemons' animals, Dixon Brothers, Quinn and Mitchell.

**COLONIAL.**—Clayton White and Marie Stuart, Ruth Allen and Her London Johnnies, Carson and Willard, Harold's Living Pictures, Jessie Preston (second week), Will Rogers, Fatty-Frank Troupe, Carson and Willard, Four Stewart Sisters.

**ALHAMBRA.**—Alice Lloyd, Henry Lee, the Keellings, the McNaughtons, Bina, Bina and Bina, Alcide Capitaine, Harry and Halvers, Fiddler and Shelton.

**HAMMERSTEIN'S VICTORIA.**—McIntyre and Heath, William Hawtrey and company, Lucy Weston, Dorothy Rogers, Mr. and Mrs. Jimmie Barry, Five Musical Avolas, Prudell, the Kemps.

**BLANCY'S LINCOLN SQUARE.**—R. G. Knowles, Walter Le Roy and company, Patricia Milla, Mollie Walsh, the Finleys, Felix and Cairo, Golden Gate Quintette, Holman Brothers, Maude and Sidney Wood.

**AMERICAN MUSIC HALL.**—Emme Carus, Grace Harlow, Willie Rogers, William Elliott, Josephine Mabel, Ray Beveridge, Barnard's animals, Joe Flynn, Mabel Romain and company, Marimba Band, Raposo Sisters, Master Gynt, Sadi Altarabi, Blake's Circus.

**The Burlesque Houses.**

**MINER'S BOWERY.**—The Americans proved a good drawing card and gave satisfaction. This week, Sam T. Jack company.

**MINER'S EIGHTH AVENUE.**—Follies of the Day repeated its great Bowery hit with the West Siders. This week, Miner's Bohemians.

**LONDON.**—The Rollickers lived up to their name and scored a success. This week, Thorogbreds.

**MUSEUM HILL.**—The Parolan Widows were well received by excellent audiences. This week, Harry Hastings Show.

**HURDIE AND SHAMON'S.**—The Casino Girls played to capacity business. This week, Rents-Santley company.

**OLYMPIC.**—The Trocadero Burlesques pleased with a good, lively entertainment. This week, Night Owls.

**VAUDEVILLE PERFORMERS' DATES.**

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list. Where no date is given, it will be understood that the current week is meant.

Abbott, Arthur—Bijou, Lorraine, O.  
Abraham's Arabs—Orpheum, Boston, Mass.  
Adair, Art—Unique, Minneapolis, Minn.  
Adams and Tamini—Orpheum, New York, N. Y.  
Adams and White—Keith's, Providence, R. I.  
Adams, Edward B.—Deutsche, Munich, 1-30, Schuman, Frankfurt, Jan. 1-15.  
Adams, Mabelle—Orpheum, Denver, Colo.  
Adams, Mabel—Orpheum, Denver, Colo.  
Adelman, Joseph—Orpheum, Bklyn.  
Abera Troupe—Poll's, Hartford, Conn.  
Alburtus and Miller—Empire, Holloway, Eng., 14-19, Empire, New Cross, 21-28, Empire, Stratford, 28-Jan. 2.  
Alexander and Scott—Circus Carre, Amsterdam, Holland-Indemite.  
Alexis and Schall—Orpheum, Salt Lake City, U. S.  
Alfarabi, Sadi—American, N. Y. C.  
Allen, Edgar—Proctor's, Newark, N. J.  
Allen, Violet—Grand, Syracuse, N. Y.  
Allman and McFarland—Clark's, Jacksonville, Fla.  
Allman, H. H.—Grand, Syracuse, N. Y.  
Alpine Troupe—Bijou, Battle Creek, Mich.  
Amatis Sisters—American, St. Louis.  
American Dancers, Six—Greenpoint, Bklyn.  
American Trumpeters—Wigwam, Frisco.  
American Comedy Troupe—Buffalo, N. Y.  
Anderson, Richard—Empire, Paterson, N. J.  
Anderson and Goines—Keith's, Providence, R. I.  
Arnell Bros.—Maj., Houston, Tex.  
Arlington Four—Keith's, Providence, R. I.  
Armstrong, Grace—Dallas, Tex.  
Arnold's Animals—Proctor's, N. Y. C.  
Artola Bros.—Keith's, Cleveland, O.  
Ashtley, Lillian—Bennett's, Ottawa, Can.  
Austrian, The—Maj., Des Moines, Ia.  
Austin, Pauline—Orpheum, Birmingham, Eng., 14-19, Empire, Oldham, 21-28, Empire, Camberwell, Jan. 4-9.  
Avolo and Othello—Maryland, Balto.

Avolo, Musical—Hammerstein's, N. Y. C.  
Aven Comedy Troupe—Quarry Anderson, Washington.  
Bard Bros.—Fulton, Bklyn.  
Bailiotti, The—Keith's, Boston, Mass.  
Banyan, Alfred—Sun, Springfield, O., Grand, Hamilton, 21-28.  
Baudelaire Trio—O. H. Champagne, Ill.  
Banks-Brazel Duo—Keith's, Portland, Me., Empire, Hoboken, N. J., 21-28.  
Barnes, Stuart—Keith's, Boston, Mass.  
Barnes and Crawford—Keith's, Bridgeport, Conn.  
Barnes and LeVina—Varieties, Canton, Ill., Family, Davenport, Ia., 21-28.  
Barnold's Dogs—American, N. Y. C.  
Barnes and Barnes—Alhambra, N. Y. C.  
Barry and Halvers—Alhambra, N. Y. C.  
Barry and Hughes—Maj., Milwaukee, Wis., Maj., Chgo., 21-28.  
Barry and Mildred—Gaiety, Springfield, Ill.  
Barry and Wadsworth's—Brooklyn, Mass.  
Keith's, Providence, R. I., 21-28.  
Barry, Katie—Orpheum, Memphis, Tenn.  
Barry, Mr. and Mrs. Jimmie—Hammerstein's, N. Y. C.  
Bartholdy's Cockatoos—Keith's, Columbus, O.  
Bassett, Quartette—Quarry Anderson, Louisville, Ky.  
Bathing Girls—Keith's, Phila.  
Beard, Billy—Greenpoint, Bklyn.  
Becker and Mack—Maj., Little Rock, Ark.  
Bedell, Walter—Pantages, Spokane, Wash., 21-28.  
Bedouin Bros.—Keith's, Portland, Me., Keith's, Providence, R. I., 21-28.  
Bennett, Phil—Poll's, New Haven, Conn.  
BERGEN'S, VALERIE—Cook's, Rochester, N. Y.  
Bernard and Seckler—Hammerstein's, N. Y. C.  
Bernstein, Helen—Maj., Milwaukee, Wis.  
Brennan and Miller—Columbia, Cincinnati, O.  
Beveridge, Ray—American, N. Y. C.  
Beyer, Ben and Bro.—Poll's, Waterbury, Conn.  
Big City Quartette—Maj., Chgo., Columbia, St. Louis, Maj., Milwaukee, Wis., 21-28.  
Bimbo, The—Bijou, Jackson, Mich.  
Bimbo, Soum R-r-r—Hathaway's, Brooklyn, Mass.  
Bimbo and Bimbo—Alhambra, N. Y. C.  
Bison City Four—Orpheum, Bklyn.  
Bissonette and Newman—Maj., Milwaukee, Wis.  
Bingham, J. W.—Proctor's, Troy, N. Y.  
Black and Jones—Orpheum, Omaha, Neb.  
Black, Violet—Orpheum, Kansas City, Mo., Orpheum, Memphis, Tenn., 21-28.  
Blake and Amber—Pavilion, Glasgow, Scot., 21-28.  
King's, Edinburgh, 28-Jan. 2.  
Blake's Circus—American, N. Y. C.  
Blackburn, Billie—Miles—Chase's, Washington, 21-28.  
Blanchet Bros.—Keith's, Bklyn.  
Blamph and Hehr—Family, Pottsville, Pa.  
Boothblack Quartette—Auditorium, Lynn, Mass.  
Borani and Navarro—Keith's, Phila.  
Boulden and Quinn—Pantages, Frisco.  
Boutin and Tillson—Hathaway's, New Bedford, Mass.  
Bowen Bros.—Maj., Ft. Worth, Tex.  
Bowen, Walters and Crocker—Mary Anderson, Louisville, Ky.  
Boys, S. A.—Greenpoint, Bklyn.  
Brantz, Selma—Orpheum, Bklyn.  
Bronson, Herbert and Helen Downing—Maj., Lincoln, Neb., 21-28.  
Brittons, The—Empire, Paterson, N. J.  
Brooks and Jefferette—Family, Chester, Pa.  
Brooks, Walter J.—Bijou, Ann Arbor, Mich.  
Brown, Harris and Brown—K. and P. 5th Ave., N. Y. C.  
Browning, Flora—Orpheum, Newark, O., Orpheum, Canton, 21-28.  
Bryant and Seville—Varieties, Terre Haute, Ind.  
Burke, Dan—Grand, Pittsburgh.

Burke, John and Mae—Columbia, Cincinnati, O.  
Burrows and Lancaster—Grand, Pittsburgh, Pa.  
Burt, Laura, and Henry Stanford—Proctor's, Albany, N. Y., Keith's, Providence, R. I., 21-28.  
Burton and Vass—Liberty, Pittsburgh, Dreamland, McKeesport, Pa., 21-28.  
Butler and Bassett—Proctor's, Newark, N. J.  
Butler and Bassett—Empire, Paterson, N. J.  
Byrne Bros.—Hathaway's, New Bedford, Mass.  
Byron and Langdon—Dominion, Winnipeg, Can., 21-Gaiety—Sacramento, Cal., Orpheum, Portland, Ore., 21-28.  
Caban and Smith—Bijou, Duluth, Minn., Unique, Minneapolis, 21-28.  
Campbell, Emerin—Orpheum, Spokane, Wash., Orpheum, Portland, Ore., 21-28.

Capitaine, Alcide—Alhambra, N. Y. C.  
Carletta—Poll's, Worcester, Mass.  
Carney, Ross—Orpheum, Lawrence, Mass., Keith's, Providence, R. I., 21-28.  
Carrio, Chas. Ponies—Olympic, Gloucester, Mass.  
Carrillo, Leo—Maj., Chgo.  
Carroll and Weaver—Bijou, Tyrone, Pa.  
Carson Bros.—Star, Seattle, Wash., Bijou, Winnipeg, Can., 21-28.  
Carson, Miriam F.—Haymarket, Chgo.  
Carson and Talcott—Arcade, Minot, N. D.  
Carson and Willard—Colonial, N. Y. C.  
Carson, Dave—Orpheum, Oakland, 14-28.  
Castiglione and Bro.—Orpheum, Oakland, 14-28.  
Cava, Emma—American, N. Y. C.  
C'Dora—Grand, Pittsburgh.  
Caddick Trio—Orpheum, Spokane, Wash.  
Chadwick, Lester—Orpheum, Denver, Colo.  
Chanti—Empire, York, Eng., 14-19, Gaiety, Chatham, 21-28, Hippo, Devonport, 28-Jan. 2.  
Chastino—Greenpoint, Bklyn.  
Chastino Sisters—Family, Lancaster, Pa.  
Clark and Bergman—Greenpoint, Bklyn.  
Clark and Turner—Yale, Mineral Wells, Tex.  
Clark, Marie—Maj., Galveston, Tex.  
Clausius and Scarier—Orpheum, Omaha, Neb.  
Clermont, Jean—K. and P. 125th St., N. Y. C.  
Cliff, Laddie—Grand, Pittsburgh.  
Clifford and Burke—Mary Anderson, Louisville, Ky.  
Coakley and McBride—Keith's, Portland, Me.  
Coe and Boyd—Orpheum, Kansas City, Mo.  
Coley, Mr. and Mrs. Frank—Maj., Chgo.  
Cole and Coleman—Gaiety, Burlington, Ia.  
Cole and Davis—Haymarket, Chgo.  
Conley, Anna and Elsie—Proctor's, Albany, N. Y.  
Connelly, Mr. and Mrs. Erwin—Mary Anderson, Louisville, Ky.  
Conrad, Arthur—Orpheum, Frisco, 7-18.  
Conroy and Le Maire—Keith's, Cleveland, O., Temple, Detroit, Mich., 21-28.  
Country Choir—Bijou, Winnipeg, Can., Bijou, Duluth, Minn., 21-28.  
Court, Billy—Trent, Trenton, N. J.  
Courtney and Jeannette—Fairland, Bristol, Tenn.  
Cox, Ray—Keith's, Providence, R. I.  
Cox and Mack—Hathaway's, Springfield, Mass., Poll's, New Haven, Conn., 21-28.  
CRESSY, WILL M. AND BLANCHE DAYNE—K. and P. 125th St., N. Y. C.  
Crollins, Dick—Orpheum, Salt Lake City, U. S., 21-28.  
Cunningham and Marion—Poll's, Springfield, Mass., 21-28.

Curtis, Sam'l J.—Grand, Syracuse, N. Y.  
Curtis, Musical—Shea's, Buffalo, N. Y.  
Dagwell Sisters—Grand, Pittsburgh.  
Dainty Four—Maj., Chgo.  
Dandy, Geo.—Grand, Washington.  
D'Arc's Marionettes—Lyric, Newark, N. J.  
Darrow, Mr. and Mrs. Stuart—Poll's, Hartford, Conn., Poll's, Springfield, Mass., 21-28.  
Davis, Edward—Maj., Atlanta, Ga., Colonial, Norfolk, Va., 21-28.  
Davis, Hal—Bennett's, Montreal, Can.  
Davenport Bros. and Emily Frances—Greenville, O., Muncie, Ind., 21-28.  
Davis, Josephine—Maryland, Balto.  
Davis, Mack and Laura—Pike, Canal Dover, O.  
Davis, Will—Keith's, Providence, R. I., 21-28.  
Day, Geo. W.—Lyric, Newark, N. J.  
De Lane's Dogs—Maj., Chgo.  
De Lane and De Lane—Hathaway's, Pittsburgh, Pa.  
De Faye Sisters—O. H., Indianapolis, Ind.  
De Faye Sisters—Krysalat Palace, Leipzig, Ger., 18-31.  
De Haven Sisters—Haymarket, Chgo.  
De Lisle—Empire, Paterson, N. J.  
De Mutha, The—Lyric, Newark, N. J.  
De Onno Bros.—Hanover, Ger., 1-15, Magdeburg, 18-31, Wintergarten, Berlin, Jan. 1-15.  
De Soto and La Rose—Pantages, Sacramento, Cal.  
De Vay and Dayton Sisters—Wigwam, Frisco.  
De Witt, Burns and Terrance—Newell, White Plains, N. Y., Hathaway's, New Bedford, Mass., 21-28.  
Deane, Sidney—K. and P. 125th St., N. Y. C.  
Deane and Deane—Hathaway's, Washington, 21-28.  
Deaves, Harry—Bijou, Duluth, Minn., Bijou, Superior, Wis., 21-28.  
Delmore and Darrell—Maj., Birmingham, Ala., 21-28.  
Delmore, Drude and Carolyn—Columbia, Cincinnati, O.  
Delmore and Le—Orpheum, Chgo.  
Deltorelli and Glisande—Bennett's, Ottawa, Can.  
Deming, Joe—Star, Seattle, Wash.  
Demone and Bell—Orpheum, Portsmouth, O.  
Diercks Bros.—O. H., Grand Rapids, Mich.  
Dillon Bros.—Keith's, Boston, Mass.  
Dillon, Wm.—American, N. Y. C.  
Dixon, Bowers and Dixon—Kenney's, Bklyn.  
Dixon Bros.—K. and P. 125th St., N. Y. C.  
Dolores, Angela—Chase's, Washington, 21-28.  
DOHERTY SISTERS—Hammerstein's, N. Y. C.  
Shubert's, Ulica, N. Y., 21-28.  
Don, Emma—Empire, Irvington, Eng., 14-19, Woodwich, 21-28, Paragon, London, 28-Jan. 2.  
Dorsch and Russell—Maj., Denver, Colo.  
Dorson, T. Nelson—Orpheum, Bklyn.  
Duff and Walsh—Family, Cardonald, Pa.  
Dunbar, Reddy Troupe—Colonial, Lawrence, Mass.  
Dunbar, Four—Orpheum, Memphis, Tenn.  
Dunlap, Adeline—Orpheum, Omaha, Neb.  
Dunlap and McDonald—Orpheum, Minneapolis, Minn., Orpheum, Omaha, Neb., 21-28.  
Duncan, A. O.—American, St. Louis, O. H., Indianapolis, Ind., 21-28.  
Dupres, Fred—Chase's, Washington.

T. W. and Emma Berg Hathaway's, New Bedford, Mass., Poll's, Bridgeport, Conn., 21-28.  
Edwards' Blonde Typewriters—Orpheum, Frisco.  
Elliore Sisters—Maryland, Baltimore.  
Ellis, J. S.—Maj., Dallas, Tex.  
Ellen, Sam—Keith's, Providence, R. I.  
Emmett, Grace—Orpheum, Butte, Mont., 21-28.  
Empire Comedy Four—Temple, Detroit, Mich.  
Emmerville—Maj., Denver, Colo.  
Emeralds Sisters—Apollo, Newburg, Ger., 1-31.  
Egan, Dutton and Egan—Maj., Chgo.  
Erhard, Naomi—People's, Cedar Rapids, Ia.  
Evans, Emma and Evans—Howard, Boston, Mass.  
Evelyn Sisters—Columbia, Norfolk, Va.  
Everhart—Congo, Zurich, Switzerland, 1-31.  
Evans, Geo. H.—Main St., Frisco, Ill.  
Everson, Isabelle—Keith's, Providence, R. I.  
Exposition Four—Colonial, N. Y. C.  
Fadettes, The—K. and P. 5th Ave., N. Y. C.  
Fagan and Bond—Boston, Mass.  
Fantas, Two—O. H., N. Platte, Neb., Jolly, Alliance, Neb., 21-28.  
Farley and Prescott—Maj., Chgo.  
Fay, Henry and Florence Clark—Maj., Des Moines, Ia.  
Faye, Elsie—Shea's, Buffalo, N. Y.  
Felix and Barry—Shubert's, Ulica, N. Y.  
Felix and Cairo—Lincoln Sq., N. Y. C.  
Fentelle and Carr—Haymarket, Chgo., Columbia, St. Louis, 21-28.  
Ferguson, Dick and Barney—Bell, Oakland, Cal., Wigwam, Frisco, 21-28.  
Fernandez, Frank—Columbia, St. Louis.  
Fernandez, May—Duo—Olympic, Chgo.  
FIELDS, W. C.—Grand, Pittsburgh, Temple, Detroit, Mich., 21-28.  
Finney, The—Lincoln Sq., N. Y. C.  
First, Harry—Proctor's, Newark, N. J.  
Fleming, Alice—Poll's, Bridgeport, Conn., 21-28.  
Fleming, Mable—Family, Chester, Pa.  
Fletcher, Chas. Leonard—Maj., Schenectady, N. Y., Poll's, Scranton, Pa., 21-28.  
Fletcher, Jeanie—Olympic, Chgo.  
Floods, Four—Bennett's, Montreal, Can.  
Flynn, Joe—American, N. Y. C.  
Fonda, Dell and Fredia—Orpheum, Portland, Ore., Orpheum, Salt Lake, U. S., 21-28.  
Ford, Four—Grand, Indianapolis, Ind.  
Forrests, Musical—Maj., Dallas, Tex.  
Foster, Ed—Fulton, Bklyn.  
Francis and Francis—Greenpoint, Bklyn.  
Frank, Patty—Troupe—Colonial, N. Y. C.  
Franklin, Irene—Keith's, Boston, Mass.  
Fransese, Emilia—Lincoln Sq., N. Y. C.  
Frederick, Trio—Gaiety, Springfield, Ill., Bijou, Quincy, 21-28.  
Frost—Hammerstein's, N. Y. C.  
Gainesboro Girls—O. H., Syracuse, N. Y.  
Gallimore, Arthur, Trio—Southampton, Eng., 14-19, Palace, Bath, 21-28, Cardiff, Wales, 28-Jan. 2, Lincoln, Eng., 4-9.  
Gardner and Vincent—Orpheum, Omaha, Neb., Orpheum, Kansas City, 21-28.  
Gardner and Revere—Proctor's, Albany, N. Y., Shubert, Ulica, 21-28.  
Gartelle Bros.—Maj., Johnston, Pa.  
Gaudinella, The—Empire, Swansea, 15-18, Empire, Cardiff, 21-28, Empire, Palace, Hackney, 28-Jan. 2.  
Gaudinella and Hone—Bijou, Toronto, Can.  
Gennaro and Hie Band—Orpheum, Kansas City, 21-28.  
George, Edwin—Haymarket, Chgo.  
Gibson, Sidney—Columbia, St. Louis, Mo., Haymarket, Chgo., 21-28.  
Gilbert and Francis—Fulton, Bklyn.  
Gillette, Maud—Keith's, Providence, R. I., 21-28.  
Gillroy, Haines and Montgomery—Bennett's, Hamilton, Can.  
Girdler's Dogs—Star, Seattle, Wash.  
Girl Behind the Drum—Lyric, Dayton, O.  
Glose, Augusta—Orpheum, Minneapolis, Minn., 21-28.  
Godfrey and Henderson—Main St., Peoria, Ill.  
Golden Gate Quintette—Lincoln Sq., N. Y. C.  
Goldsmith and Hone—Bijou, Toronto, Can.  
Gordon and Marx—Temple, Ft. Wayne, Ind.  
Gossons, Bobby—Orpheum, Warrenton, O.  
Gotch, Frank A.—Empire, Sheffield, Eng., 14-19, Empire, Edinburgh, Scot., 21-28, Coliseum, Glasgow, 28-Jan. 2, Empire, Birmingham, 4-9.  
Gould, Wm. and Valeria Suratt—K. and P. 5th Ave., N. Y. C.  
Gort Trio—Gaiety, Wilmington, Del.  
Gronnan, The—Chase's, Washington.

Gruers, The—Main St., Peoria, Ill.  
Gray and Graham—Bennett's, Montreal, Can.  
Gray, Ed—Main St., Peoria, Ill.  
Gray and Van Lee—Orpheum, Tiffin, O.  
Greenway, Hy—Keith's, Phila.  
Griff—Chase's, Washington, 21-28.

**MUSIC PUBLISHERS.**

**HARRY ARMSTRONG and FELIX FEIST'S**  
NEW "Can't You See I'm Lonely" Song

**I COULD  
LEARN TO  
LOVE YOU**  
(IF YOU ONLY LET ME TRY)

PUBLISHED BY

**LEO FEIST**

134 W. 37th Street, New York City

Gregory Troupe—Hippo, Sheffield, Eng., 14-19, Waverly Market, Edinburgh, Scot., 21-Jan. 2.  
Grimes and Satchell—Pantages, Portland, Ore.  
Guatemalan Band—American, N. Y. C.  
Gynt, Master—American, N. Y. C.  
Hafford and De Forest—Howard, Boston, Mass.  
Halona, Nat—Grand, Syracuse, N. Y.  
Hallahan, John—Keith's, Providence, R. I., 21-28.  
Hall Room Boys—Pittsfield, Mass., White Plains, N. Y., 21-28.  
Hamilton, Ann—Bijou, Ann Arbor, Mich.  
Haney, Edith—Bijou, Minot, Dak.  
Hansen and Hays—Orpheum, Cleveland, O.  
Hardman, Joe—National, Frisco, Bell, Oakland, 21-28.  
Harned, Virginia—Maj., Chgo.  
Harrigan, James—Grand, Syracuse, N. Y.  
Harrington, Dan J.—Chase's, Wash.  
Harris, Charley—Maj., Cedar Rapids, Ia.  
Harris and Hillard—Maj., Ft. Worth, Tex.  
Harrison and West—Orpheum, Rockford, Ill.  
Hassmann, The—Family, Fargo, N. D.  
Harvey, Edie—Columbia, St. Louis, Mo.  
Hawley, E. F.—Poll's, Worcester, Mass.  
Hawtrey, Wm.—Hammerstein's, N. Y. C., Poll's, Bridgeport, Conn., 21-28.  
Hayes, Ed and Clarence—Bijou, Duluth, Minn.  
Hayes, Frank and Anna—Suite—Howard, Boston, Mass.  
Hayes and Rayfield—Orpheum, Newark, O.  
Hayes and Wynne—Empire, Bradford, Eng., 14-19.  
Hedder, Edie—Columbia, St. Louis, Mo., 28-Jan. 2, Empire, Sheffield, 28-Jan. 2.  
Hemp, Louis—4-9.  
Hayward's, Pistol—Family, Gloversville, N. Y.  
Orpheum, Harrisburg, Pa., 21-28.  
Hayman and Franklin—Pavilion, London, Eng., 7-Jan. 18.  
Hazard, Grace—American, N. Y. C.  
Hazard, Lynne and Bonnie—Powers, Hibbing, Minn.  
Heclov, Chas. and Marie—Orpheum, Canton, O.  
Hendler, May and Flo—Orpheum, Los Angeles, Cal.  
Herbert—Orpheum, Montreal, Can.  
Hern, Julie—Orpheum, Butte, Mont.  
Hermann, Adelaide—Pittsfield, Mass.  
Herron, Bertie—Shea's, Toronto, Can.  
Hillman, The—Atlantic Garden, N. Y. C.  
Hickman Bros.—Maj., Johnston, Pa., Poll's, White Plains, N. Y., 21-28.  
Hill and Ackerman—Orpheum, Canton, O.  
Hill and Whitaker—Armory, Binghamton, N. Y.  
Hillard, Robt.—Keith's, Phila.  
Hite, Mabel and Mike Donlin—K. and P. 125th St., N. Y. C.  
Hobson, Irene—Kenney's, Bklyn.  
Hock, Emil—Chase's, Washington, Poll's, Hartford, Conn., 21-28.  
Hodge, Robt. Henry—Orpheum, Reading, Pa.  
Hodkin's, Manikins—K. and P. 125th St., N. Y. C.  
Keith's, Providence, R. I., 21-28.  
Hoeberich, Lillian—Deutsche, Munich, 1-30, Schuman, Frankfurt, Jan. 1-15.  
Hoy and Lee—K. and P. 5th Ave., N. Y. C.  
Holman Bros.—Lincoln Sq., N. Y. C.  
Holland and Webb—Arcade, Toledo, O., Piana, 21-28.  
Hollens, Two—Atlantic Garden, N. Y. C.  
Hoppe, Willie—American, N. Y. C.  
Hooper, Grace Dexter—Maj., Ft. Worth, Tex.  
Houston, Fritz—Gaiety, Burlington, Ia.  
Howard, Bernice—Bijou, Quincy, 21-28.  
Howard Bros., Coliseum, Des Moines, La., Part., Nov. 28-29.  
Howard and Howard—Maj., Des Moines, Ia., Orpheum, Sioux City, 21-28.  
Howard and North—Poll's, Bridgeport, Conn.  
Howard's Poles—Keith's, Providence, R. I.  
Huch's Musical Trio—Keith's, Cleveland, O., Lyric, Dayton, 21-28.  
Hurley, The—Keith's, Providence, R. I., 21-28.  
Huxley and McIntyre—Keith's, Providence, R. I.  
Imperial Minstrels—Bijou, Decatur, Ill.  
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Johnson, Carroll—Colonial, Norfolk, Va., Colonial, Richmond, Va., 21-28.  
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Johnston, The Musical—Tivoli, Cape Town, South Africa, 12-31.  
Joly, Edwards and Winifred Wild—Maj., Denver, Colo.  
Jolson, Harry—Orpheum, Boston, Mass.  
Jones and Sutton—Keith's, Cleveland, O.  
Jostice, The—Keith's, Phila.  
Jowens, Trip—Orpheum, Butte, Mont.  
Kane, Leonard—Pantages, Spokane, Wash.  
Kaufman Brothers—Poll's, Waterbury, Conn., Proctor's, Newark, N. J., 21-28.  
Kaufman, Reba and Inez—Folies Bergere, Paris, Fr., Nov. 18-December 1.  
Keane, J. Warren—Orpheum, Altoona, Pa., Orpheum, Harrisburg, 21-28.  
Keegan, Lulu and Joseph Mack—Star, St. Paul, Minn., 21-28.  
Keely Bros.—Orpheum, Rockford, Ill.  
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Kenton, Dorothy—Ludich's, Breslau, Ger., 1-30.  
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Kingsley, Julia—Haymarket, Chgo.  
Kinker-Garrick, Burlington, Ia.  
Kitabazul Troupe—Maj., Des Moines, Ia.  
Klein and Clifton—Maj., Ft. Worth, Tex., Maj., Dallas, 21-28.  
Knight, Harlan—Empire, Pittsfield, Mass., 21-28.  
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